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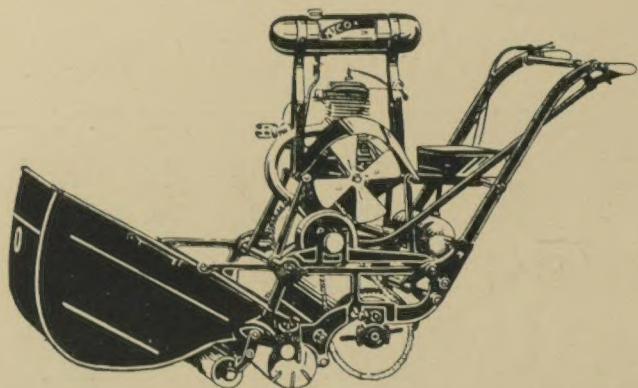
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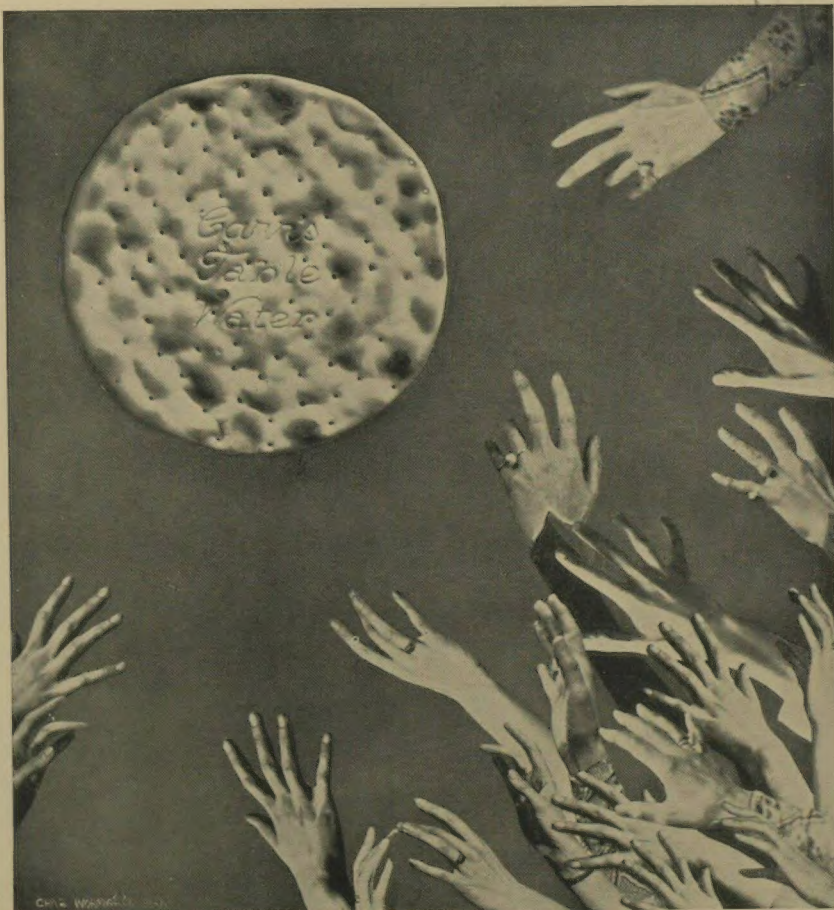
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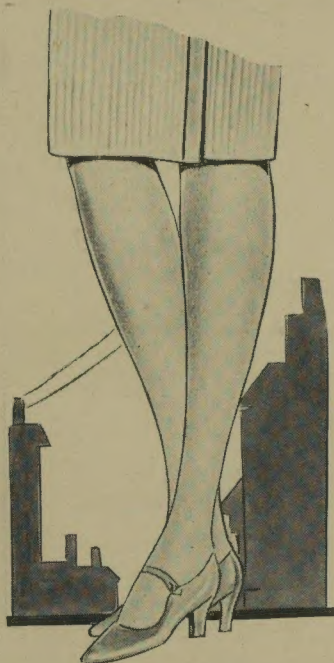


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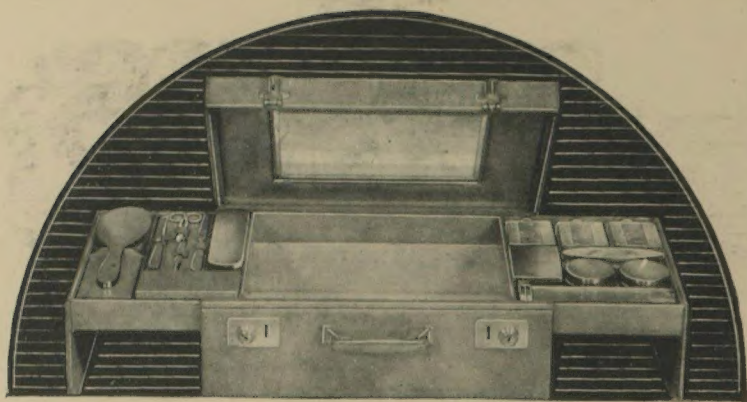
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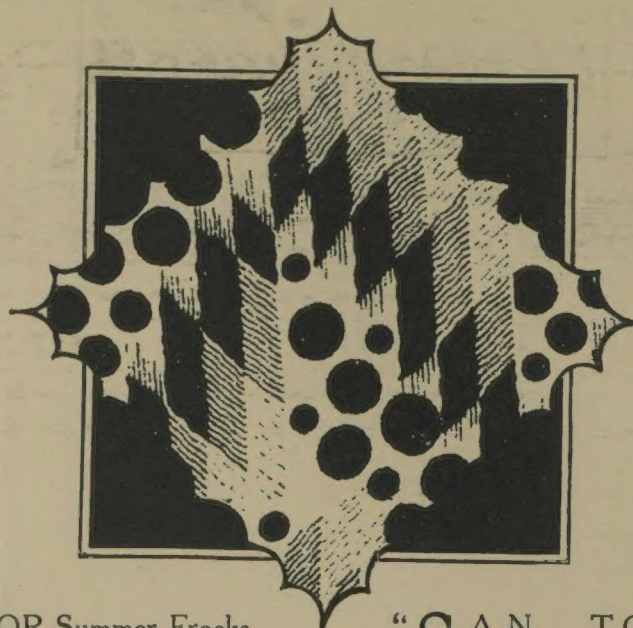
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MAY 26, 1928.

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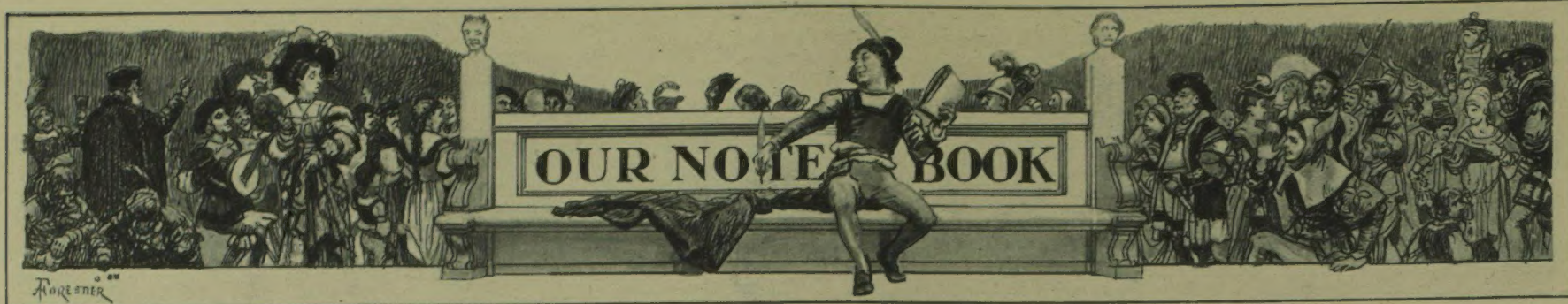


## THE KING'S VISIT TO ALDERSHOT: HIS MAJESTY, WITH THE DUCHESS OF BEAUFORT, WATCHING CAVALRY EXERCISES.

During the week which their Majesties recently spent among the troops at and around Aldershot, the King on the morning of May 17 rode round the cavalry training areas. At a point known as Long Bottom, he watched the exercises of the 17th-21st Lancers, the regiment commanded by Lieut.-Col. V. N. Lockett. The display included the "tricks" which a detachment of the regiment arranged to give in the Royal Tournament at Olympia. His Majesty afterwards rode towards

Long Hill, and watched the squadron training of the 1st King's Dragoon Guards. The Duchess of Beaufort, who is seen with the King in our photograph, is a daughter of the late Marquess of Cambridge, brother of the Queen. She was formerly known as Lady Mary Cambridge, and married the present Duke of Beaufort (then Marquess of Worcester) in 1923. After leaving Aldershot the King sent a message commending the efficiency of the Southern Command.





By G. K. CHESTERTON.

IN the *Strand Magazine* there was recently a symposium on Blood Sports, or the killing of animals for pleasure; and Sir Arthur Conan Doyle, among others, observed that he had come to think shooting pheasants indefensible; though (as he frankly declared) he had shot a good many before he found out. I myself should feel much more inclined to draw the line, if I had to draw one, between the practically instantaneous killing of birds and the prolonged chase of hares or foxes. But Sir Arthur says that we must be right to hunt foxes, because they live on others, and "to slay one is to save many." There is doubtless something in this point, but I think the inference would be almost too pointed. For it amuses me to reflect that the result of our scruples, if logically combined, would be that Sir Arthur Conan Doyle and I would set out to commit the dark, preternatural, and almost legendary crime of shooting a fox.

Other distinguished writers took part in the discussion. Mr. H. A. Vachell offered the usual rather idealistic sporting version of the sportsman; Sir William Orpen the usual but rather difficult imaginative effort to enter into the feelings of gudgeon or grouse. But there was one remark by one distinguished man against which I would protest, and all the more because he has made it several times. Dean Inge suggested that Science, in revealing a new relation to animals, has made our moral relation more benevolent. He added the extraordinary remark: "If the Spaniards ever give up bull-fighting, it will be a sign that they are no longer inaccessible to the ethics of science." I have not the vaguest notion what this means: whether it is the fox-hunting squires who are specially accessible to science, or the rabbit-slitting scientists who are especially accessible to compassion.

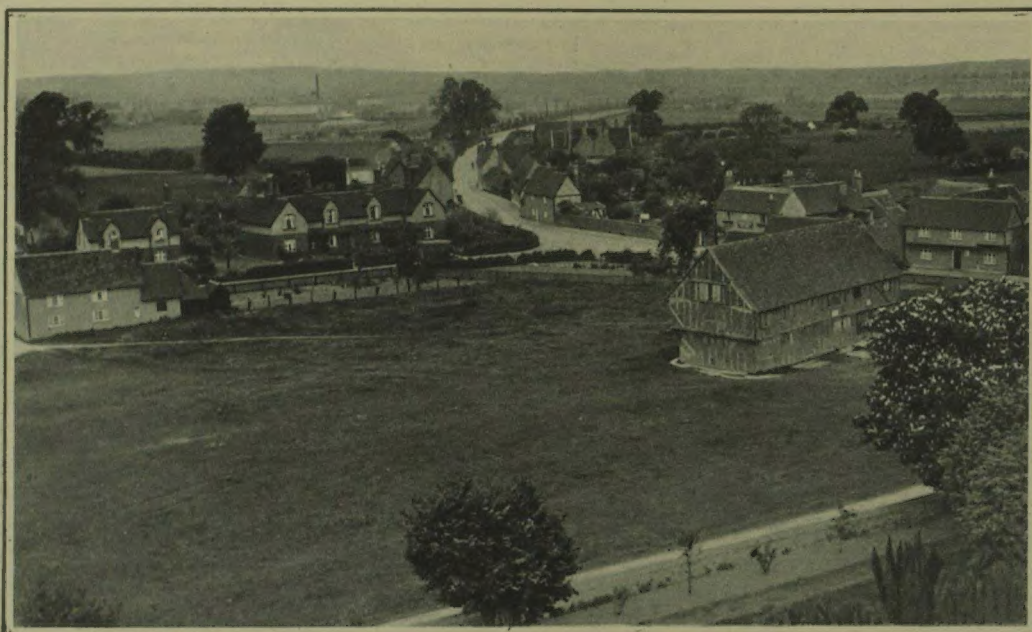
A great deal has been said for and against Vivisection; and we may admit, for the sake of argument, that on both sides there is a great deal to be said. But even those who would refuse to admit that Vivisection is cruelty to animals would hardly be so bold as to offer it as an example of special kindness to animals. If the Dean of St. Paul's is so very much concerned with the moral beauty of material science, may we suggest that he should ask the scientists what they think about Vivisection? If he is so specially concerned for the humanitarian view of animals, may we suggest that he should ask the humanitarians what they think about the scientists? Only a little while ago, two very famous and brilliant champions appeared on the two sides of this particular controversy: Mr. H. G. Wells for Vivisection, and Mr. Bernard Shaw against Vivisection. They are both as modern as the most fastidious Dean could desire. They are neither of them afflicted with any of those theological convictions which are naturally so repugnant to a Dean. But I think that his assertion of a purely scientific love of animals would make both Mr. Wells and Mr. Shaw open their eyes. We might go so far as to conjecture that it would make Mr. Shaw open his mouth. If the Dean imagines that only dogmatists and theologians think that

"science" is sometimes brutal or callous, may we not recommend an appeal to Mr. Shaw, to find out (with some rapidity) exactly what he has to say on that subject? But, in any case, the fallacy is even more revealed in what Mr. Wells would say than in what Mr. Shaw would say. Mr. Wells himself would be considerably surprised to hear his experimental friends actually complimented as the champions, and even the discoverers, of a specially soft-hearted policy towards rabbits or guinea-pigs. After having been abused for thirty years for an alleged callousness, he would hardly know what to do with a tribute to exceptional tenderness. I state this obvious contradiction, without involving in any way my own controversial views on Vivisection. They are not,

would always in theory have remained independent. There is nothing whatever in the systematic study of material phenomena, as such, to make people more merciful. There is nothing whatever in an extreme sensibility to mercy to make people feel a special attraction to material science. There is nothing whatever to connect these two things, of which the Dean chooses to approve, except the fact that they are both fashionable or prevalent at a certain period; along with a large number of things like Trade Unions, Socialism, or the Catholic revival, of which he does not approve at all.

As to all creatures being cousins, more or less removed—may I point out that, by his favourite theory, they are always removing each other? It is simply nonsense to suggest that the deduction from Darwinian evolution is, or has ever been thought to be, a moral in favour of mercy to all creatures. The whole point of the Darwinian vision of life, both pedantic and popular, was that no mercy really existed in the relations of any creatures. Some used this as a moral argument against nature; and some used it as a natural argument against morals. Some, like the great Huxley, said that we must prefer ethics to evolution. Some, like the insane Nietzsche, said we must prefer evolution to ethics. But neither of them had the impudence to pretend, as the Dean of St. Paul's pretends, that the mere revelation of "nature red in tooth and claw" has made it more natural to be meek and mild. This is something like an appeal to a mere muddle-headed mob, in the hope that it will confuse something modern called materialism with something modern called humanitarianism. But the Dean of St. Paul's is a lucid and acute person; and he has not even the excuse of muddle-headedness for appealing to the muddle-headed.

The same writer makes one or two other very curious remarks; one of the most astonishing being the following: "The lower animals were not made for our sake. So much science can affirm without hesitation." We can affirm without hesitation that science cannot affirm anything of the sort. Science (when used to mean the study of hard fact and not a mere modernist mystery and hocus-pocus) refuses absolutely to affirm anything whatever about what animals were made for; or even, within its own logical operation, whether they were made at all. But it is essential to the Dean's case to claim for science everything that science cannot claim for itself. The common-sense of the matter is, of course, that the modern clemency towards animals, whether in its virtue or its excess, is a product of the whole modern movement of sympathy and sensibility that has produced certain forms of philanthropy or milder forms of punishment. In so far as that movement of humanity has any recent origin, it comes from Rousseau and the Revolution, which came before the Victorian science of Dean Inge had really got to work at all. But the movement that has made us more gentle with animals has also made some of us more generous with men, in the matter of work and wages, and is undoubtedly responsible for the rise of the claims of Labour.



TO BE THE SCENE OF BUNYAN TERCENTENARY CELEBRATIONS AT WHITSUNTIDE: ELSTOW GREEN, NEAR BEDFORD, WITH THE OLD MOOT HALL (RIGHT FOREGROUND), WHERE HE USED TO PREACH. John Bunyan, the author of "The Pilgrim's Progress," was born in 1628 at Elstow, about two miles from Bedford, where the Tercentenary celebrations are to be held on Whit Monday. Bunyan was the son of a tinker, and at first followed his father's trade. Later he served as a soldier before he joined a Nonconformist body at Bedford in 1653 and became a preacher. He was arrested in 1660, under the statutes against Nonconformists, and spent nearly twelve years in prison at Bedford. He died in London on August 31, 1688.

indeed, exactly those either of Mr. Shaw or Mr. Wells, but they are considerably more consistent than those of Dean Inge. Whichever side in that debate is the more defensible, it is obvious that a special boast of mildness from the defenders of Vivisection is indefensible. Whether Mr. Shaw

### NOTICE TO AMERICAN FIRMS.

IT has been brought to our notice that a certain individual has been seeking to obtain money from several Firms in the United States of America on the ground that he represents "THE ILLUSTRATED LONDON NEWS," and that he has been authorised by that paper to insert portraits and articles dealing with these American Firms, with a view to a certain number of copies containing such portraits and articles being purchased for cash in advance. We may state that any such arrangement is entirely contrary to the policy of a paper of the high standing of "THE ILLUSTRATED LONDON NEWS." All persons claiming to represent "THE ILLUSTRATED LONDON NEWS" for this purpose should be discredited. Herewith we give warning that no one should be accepted as acting for "THE ILLUSTRATED LONDON NEWS" who does not possess the fullest credentials signed by the Managing Director or the Editor-in-Chief. For the purposes of reference, we may state that the names of the Managing Director and Editor-in-Chief are, respectively—G. J. MADDICK and BRUCE S. INGRAM.

is right or Mr. Wells is right, it is obvious that Dean Inge is wrong.

The truth is that, with all respect to him, this particular claim for science is a piece of bluff. It is an attempt to suggest, under a general term of "modernism," that science and humanitarianism have gone hand in hand, and to disguise the perfectly notorious fact that they have fought each other tooth and nail. But even if they had not in fact been often found incompatible, they

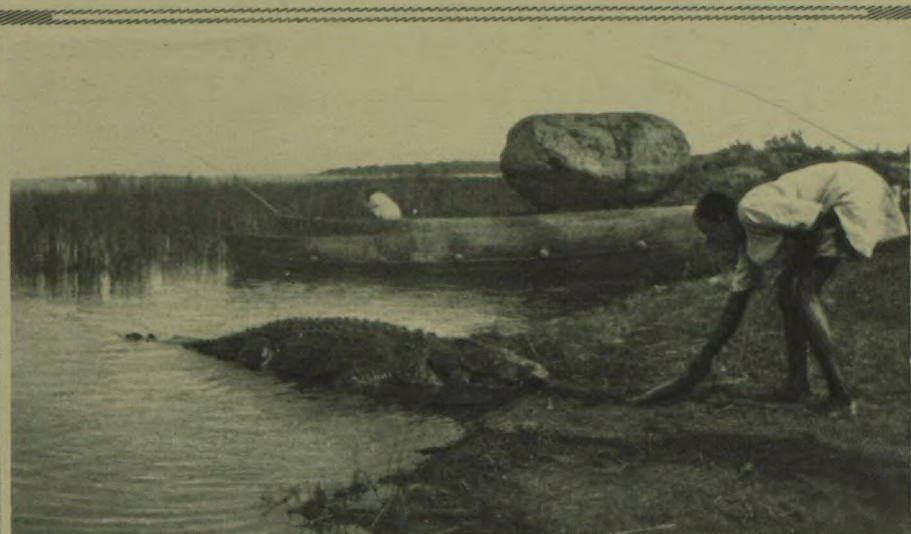


# A WILD CROCODILE THAT COMES WHEN CALLED TO BE FED.

PHOTOGRAPHS AND DESCRIPTION BY JAY MARSTON.



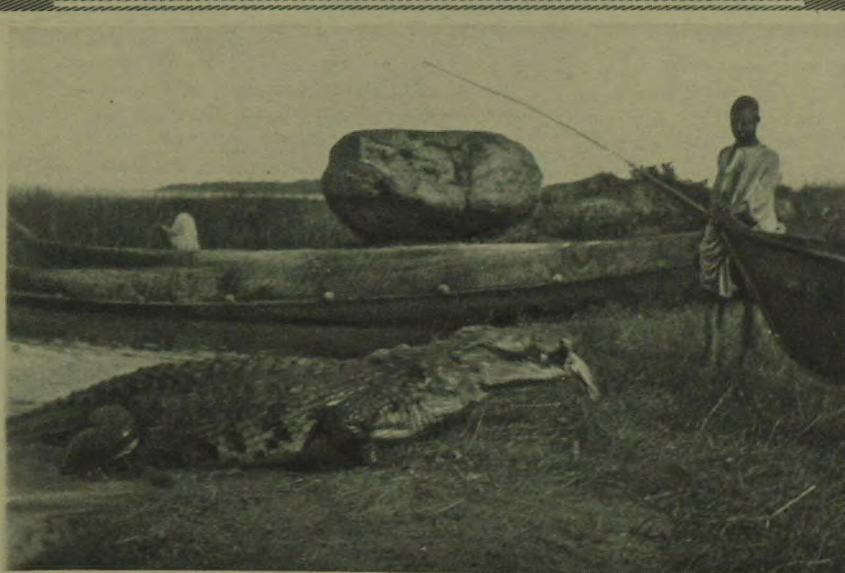
"WHEN THE CANOES HAVE BEEN BEACHED, THE NATIVES CALL HIM, 'A, LUTEMBE, LUTEMBE, JANGU!' SMACKING THE WATER, AS THEY CALL, WITH A FISH."



"AT THE SOUND HE TURNS AND SWIMS GENTLY IN, HIS GREAT TAIL BARELY RIPPLING THE SURFACE. HE LIES STILL AT THE WATER'S EDGE FOR A FEW SECONDS, GAZING AT THE FISH."



"THEN HE HEAVES HIS BODY ON TO THE LAND, AND WADDLES UP FATLY": LUTEMBE, THE PET CROCODILE OF DEWE, ON LAKE VICTORIA NYANZA, WHO FEEDS FROM THE HAND, HAS NEVER ATTACKED A HUMAN BEING, AND IS BELIEVED TO KILL MAN-EATERS OF HIS OWN KIND.



"HE TAKES THE FISH, OPENING HIS GREAT JAWS WITH EVIDENT ENJOYMENT, AND SLIPS QUIETLY INTO THE WATER AGAIN, PAYING NO ATTENTION TO NATIVES WHO WADE FEARLESSLY BESIDE HIM."



"A SORT OF VILLAGE DEITY," AND A SOURCE OF UNDREAMED-OF WEALTH TO THE NATIVES: LUTEMBE, WHOM THEY CALL TO BE FED ON PAYMENT OF A FEE BY VISITORS.

In a papyrus-lined bay on the north shore of Victoria Nyanza, near the Entebbe-Kampala road, is a fishing village named Dewe. Every evening at sunset some of its inhabitants set out in dug-out canoes to lay their nets, returning soon after sunrise with a catch of fish—mainly the excellent *agege*—for sale to Europeans. As the canoes come in, a great crocodile swims alongside. He is "Lutembe," a sort of village deity who has lived in his lair among the papyrus as long as the villagers can remember. When the canoes have been beached, the natives call him, "A, Lutembe, Lutembe, Jangu!" smacking the water as they call with a fish. At the sound he turns and swims gently in. He lies still at the water's edge for a few seconds, gazing at the fish, then heaves his body on the

land, waddles up fatly, takes the fish, opening his great jaws with evident enjoyment, and slips quietly into the water again, heedless of natives who wade fearlessly beside him. He has never been known to attack a human being. The natives believe that he is very much the friend of man. One of them said that, whenever another crocodile has carried off a human being, Lutembe has killed the marauder. He is 12 or 13 ft. long. Recently Lutembe has become a valuable commercial proposition for the villagers. Every week-end crowds of people—mainly Indians—go down to the lake shore to see him, and throw fish to him. The natives now demand their price for calling him, fifty cents or even a shilling for each fish. Lutembe, not unnaturally, is putting on weight.



# The World of the Kinema.

By MICHAEL ORME.

## MILES MANDER.

IT is perhaps too much to expect from our film-going public as intimate a knowledge of our own screen-artists as of the stars of Hollywood. Many years of practically unchallenged supremacy in the film world kept American actors and actresses constantly before our eyes, and the popularity of an individual artist was sustained by a long series of carefully chosen films.

Germany, coming to the fore with the strength and vision of its producers, created unique chances for a few outstanding artists, one of whom, at least, has acquired a world-wide reputation—Emil Jannings. But the lode-stone of Hollywood soon drew this fine actor into the American studios, as it has drawn so many others, such as Conrad Veidt, Lars Hansen, Pola Negri—to take but a few names at random. With few exceptions—Jannings himself was one—the personalities of these stars only became really familiar to our film-goers, their names only grew to be household words, after a steady stream of American super-productions had kept them well in the limelight. I am speaking of the general public, not of the few students of screen-drama to whom the progress of such a man as Conrad Veidt, for instance, was of supreme interest long before Hollywood took him in hand. Occasionally stars have been created practically overnight. This was so, I venture to say, in the case of Janet Gaynor and Charles Farrell, who leaped, hand in hand, into public favour with that delightful film, "Seventh Heaven." But, since then, it has been the film-maker's business to keep them in favour. Janet Gaynor was splendidly served in Murnau's masterly production, "Sunrise"; less well, though once more partnered by Charles Farrell, in her latest vehicle, "The Street Angel." But, whatever the shortcomings of the latter film, if it is pre-tentious instead of momentous, it is at least of the "big-production" type that gains general notice.

It is to be hoped that the evergrowing activities of the recently revived British film-trade will be able to provide our British artists with the sort of films that are calculated to make the very most of their personalities and of their gifts. I prefer to think it is not because a man is scarcely ever a prophet in his own country that our public is as yet unfamiliar with its own "stars," but because these stars have not yet had the chance to shine sufficiently brightly for a sufficient length of time. A few film-artists whose stage careers have already placed them high up on the ladder of popularity need no more "nursing" to endear them to their public. Ivor Novello, for instance, and Fay Compton, one of our few (our very few, alas!) film-actresses of consequence, are already names to conjure with. But

lest the astute American film-magnate snatch our talent from our midst before the average film-goer has become aware of it, it seems to me that the "home-grown article" (as I once heard native talent elegantly described) should be as loudly acclaimed as any other, when it happens to deserve it. And, assuredly, such a fine piece of work as Miles Mander's in "The Fake" deserves to be hailed with en-

thusiasm. It is a brilliant achievement, marked by the same keenness of observation, the same ruthless veracity, that first lifted Emil Jannings from the

at once become intolerable. Therefore Miles Mander, true artist that he is, permits not the slightest concession. Nor does he ever entirely mask the diseased and vicious mentality at work behind an exterior which was, at least at the time of Pillick's marriage, sufficiently attractive to hold out a promise of happiness to the poor little woman flung into his arms by an ambitious father. Pillick was a man of breeding, and Miles Mander has the ease of manner, the cool, unaffected assurance, which American actors are not always successful in suggesting. But Pillick was a moral wreck before the opening of the play, and the veneer of a lover's devotion soon wears thin. Mander gives us glimpses of the real man from the first, but the complete *débâcle* is traced, step by step, with so much truth and power that even the brief captions of the scenarist are really superfluous. I consider that this uncompromising study of character, repulsive as it may be in its almost insane cruelty, places Mr. Miles Mander in the forefront of the world's silent actors.

## "RAMONA" (THE NEW GALLERY).

From the sawdust of the circus and the flaring arc-lights of the fair-ground is a far cry to the dreamland of California in the old days, when the Spanish Dons ruled their ranches like so many kings and life passed by like a scented dream, a dream of guitars and moonlight and lovers' vows, at least for those in command. Charles Chaplin's comic inspiration is by no means hampered in its flight by the silly limitations of the probable. His exploits as a clown, his brief glory as the start-up of a travelling circus, belong to the realm of dreamland too. But the film which has been drawing all London to the New Gallery and filled it with peals of laughter, mingling youthful trebles with grown-up chuckles, is full of action. The scales of disaster and success swing up and down with electrifying rapidity. Charlie faces a dozen dangers in a day's work; and, whilst we laugh at his dire predicaments, we tremble, strive, and fail with the little man. He draws us into his dream. Now, "Ramona" is a dream that leaves us outside. We are onlookers, revelling in the beauty of

the settings, caught by the spell of an enchanted land where love, happiness, and sorrow take their turn, but never held in the grip of apprehension or even seriously concerned as to the ultimate fate of the protagonists. I am not at all sure that the director, Edwin Carewe, has not deliberately aimed at creating this curious elusive charm, seeing in this love story of a half-caste girl an opportunity rather for pictorial beauty than for emotional drama, although

(Continued on page 980.)



"SHOW BOAT," AT DRURY LANE: OUTSIDE CAPTAIN ANDY HAWKS' "COTTON BLOSSOM FLOATING PALACE THEATRE" ON THE MISSISSIPPI IN THE LATE EIGHTEEN-EIGHTIES—THE WEDDING OF MAGNOLIA AND GAYLORD RAVENAL.

"Show Boat," Drury Lane's latest production, is as entertaining as it is interesting, and is certainly destined to have a long run. It is adapted from the famous novel by Edna Ferber. The period is from the late eighteen-eighties to 1927.

thusiasm. It is a brilliant achievement, marked by the same keenness of observation, the same ruthless veracity, that first lifted Emil Jannings from the



"SHOW BOAT": MISS EDITH DAY, THE MAGNOLIA OF THE EARLIER SCENES, AS MAGNOLIA'S DAUGHTER, KIM, IN THE LAST ACT.



THE "CHORUS" OF "SHOW BOAT": MR. PAUL ROBESON AS JOE, THE SINGER OF "OLD MAN RIVER."

There is, of course, the regulation chorus of musical comedy to be seen and heard in "Show Boat"; but there is a "Chorus" in the older manner in the person of Joe, who links the passing years with the refrain "Old Man River."

ruck. If the tragedy of the cowardly, brutal, drink-sodden creature who forms the pivot of Lonsdale's play is wholly bitter, if there is no pull at our heart-strings, and only horror of a thing so vile, that does not lessen the artist's achievement. The part makes no bid for our sympathy. Were it to do so, the action of the hero—a part admirably played by another fine film-actor, Henry Edwards—in accelerating the death of this hopeless dipsomaniac would



"SHOW BOAT": MR. CEDRIC HARDWICKE AS CAPTAIN ANDY, PROPRIETOR OF THE FLOATING THEATRE, AS HE IS IN 1927.



# "SHOW BOAT," AT DRURY LANE: IN THE FLOATING THEATRE.



ABOARD THE "COTTON BLOSSOM" ON THE MISSISSIPPI: A PERFORMANCE OF "THE PARSON'S BRIDE"  
ALMOST INTERRUPTED BY A BACKWOODSMAN WHO WANTS TO SHOOT THE VILLAIN!

"Show Boat," the latest success at Drury Lane Theatre, is based on the famous novel by Edna Ferber. It is a first-rate entertainment, a musical play that is very much out of the ordinary. Part of the action takes place in the Show Boat of the title, the floating theatre in which Captain Andy Hawks' Cotton Blossom Troupe give their performances, including "The Parson's Bride: A New Melodrama of Tears and Laughter." At the moment illustrated, this play is

being presented, and there is considerable danger of interruption, for a backwoodsman in a box has drawn a gun, and wants to shoot the villain! On the stage are Mr. Leslie Sarony (Frank), Miss Edith Day (Magnolia), and Mr. Howett Worster (Gaylord Ravenal). In the foreground (with the fiddle) is Mr. Cedric Hardwicke as Captain Andy Hawks. The period of the play is from the late eighteen-eighties to 1927.



## CHILDREN IN MODERN ART: A

BY COURTESY OF THE ARTIST

ROBIN,  
SON OF  
ROBERT  
McCOSH,  
ESQ.

BRYCE, SON OF ROBERT McCOSH, ESQ.

JOHN,  
SON OF  
CAPTAIN  
EUAN  
WALLACE,  
M.P.ROBERT, SON OF JAMES SUTHERLAND,  
ESQ.JOHN  
(DRESSED IN  
NATIONAL  
COSTUME),  
SON OF H. E.  
CHARLANBOS  
SIMOPOULOS,  
GREEK  
MINISTER  
TO THE  
UNITED  
STATES.LADY URSULA MANNERS, CHARLES, MARQUESS OF GRANBY, AND LADY ISABEL MANNERS,  
CHILDREN OF HIS GRACE THE DUKE OF RUTLAND.CAROLINE, DAUGHTER OF CECIL HANBURY, ESQ.,  
M.P.

## NOTABLE EXHIBITION OF PORTRAITS BY EDMOND BROCK.

OR OWNERS. (COPYRIGHT RESERVED.)



MARY, DAUGHTER OF HUMPHREY DE TRAFFORD, ESQ.



GEORGE, SON OF THE HON. R. G. BORWICK.



THE HON. JOHN FORBES, SON OF THE EARL OF GRANARD.



LADY MARY STEWART, DAUGHTER OF THE MARQUESS OF LONDONDERRY.

Mr. Edmond Brock is an artist well known for his delightful portraits of children, and these examples of his work are included in his new exhibition which has just been opened at the Alpine Club Gallery, in Mill Street, Conduit Street, W.1. The exhibition will remain open until June 30. We may recall that it is the successor of several others held by Mr. Brock in previous years at the same gallery, and illustrated in our pages. Four of his pictures were given in colour in our Christmas Number for 1926. It is interesting to compare them with child portraiture in the work of Old Masters, of which a number of examples were reproduced in our last Christmas Number for 1927. Mr. Brock's art is well able to hold its own in such company. Apart from any question of

artistic technique, there is a striking difference between the frank and joyous expression in the young faces which he portrays and the somewhat melancholy primness of the little people of past centuries. A still greater contrast is presented between the elaborate costumes worn by boys and girls in earlier days, and the easy simplicity of modern dress. Those who have seen Mr. Brock's previous exhibitions will not fail to visit the new one, and it will doubtless attract many parents who may contemplate making arrangements themselves to possess such charming souvenirs of their sons and daughters in childhood. It might be said of Mr. Brock that he has taken as his province the Age of Innocence, and has become principal Court painter in the Kingdom of Youth.



# BOOKS OF THE DAY.

IN the light of current news from the Far East it is a little difficult to associate China with china. One thinks rather of shells and bullets and bayonets, or "the historic slicing process," and it seems probable that all the china must have been smashed by now in the land from which it takes its name. But the Chinese are a recuperative people. I read the other day in the *Times* that "the rebellion of An Lushan, which lasted from A.D. 754 to 766, against the T'ang Dynasty, was responsible for the death of 36,000,000 people," and that "the Mongol invasion of Jenghis Khan in the thirteenth century, which overran the northern provinces of China, at that time under the Kin and Hsia Emperors, was the cause of the death of 18,400,000 human beings." Yet China survived, and does not apparently suffer from a falling birth-rate. By comparison with those past upheavals, the present discontents seem almost trivial.

Despite wars and conquests, the industrious Chinese potter continued to practise what Pope might have called

The first and finest art—the art to pot.

The T'ang period (618-906) was succeeded by the Sung (960-1279), Yuan (1280-1368), Ming (1368-1644), and Ch'ing (1644-1912) Dynasties—famous epochs in the history of Chinese ceramics.

And what glorious results the old Chinese porcelain-makers and potters produced! I have before me some exceedingly solid and weighty evidence of that fact in the shape of the two last volumes (5 and 6) of that monumental work, "THE GEORGE EUMORFOPOULOS COLLECTION CATALOGUE OF THE CHINESE, COREAN, AND PERSIAN POTTERY AND PORCELAIN." By R. L. Hobson, Keeper of the Department of Ceramics and Ethnography, British Museum (Ernest Benn, Ltd.; 12 guineas each volume). In the beginning of both volumes it is written: "Of the Catalogue of the George Eumorfopoulos Collection, 725 copies only (numbered 1 to 725) have been printed on Van Gelder mould-made paper, of which 660 copies are for sale. In addition 30 copies (numbered 1. to XXX.) have been printed on Batchelor's Kelmscott hand-made paper, of which 25 copies are for sale." Volume 5 deals with "The Ch'ing Dynasty Porcelain; K'ang Hsi, Yung Cheng, Ch'ien Lung, and Later Periods"; and Volume 6 with "Chinese Pottery, Corean and Persian Wares, and Recent Additions."

Although aware that a journalist is expected to know all about everything, I do not pose as a connoisseur in these matters; in fact, I feel just a little like a bull in a china shop, undecided where to butt in first. But it does not need a connoisseur to appreciate the wondrous beauty of the things so lavishly illustrated in these volumes, and the exquisite quality of the reproduction work, both in colour and otherwise. Each of the volumes (in which the size of the page is somewhat larger than that of *The Illustrated London News*) contains an introduction, preface, essays to various sections, 75 plates (many of them containing a number of different subjects), and a detailed description of every object illustrated. I could wish that it had been possible to print the descriptions under the objects, or on facing pages, to avoid cross-references; but there are, of course, advantages, from a pictorial point of view, in having the illustrations entirely free from letter-press. In all externals—printing, binding, and reproduction—these magnificent volumes seem to me to attain perfection. I cannot imagine anything finer.

Apart from visual attractions, they present another aspect that demands no expert knowledge of wares and periods, and that is their human interest embodied in

figures and scenes depicted on porcelain vessels, or in the shapes of statuettes. These cast curious sidelights on character, costume, and social customs. In Vol. 5, for example, is "a brush-rest in the form of three rocks with a figure of K'uei Hsing, God of Literature, standing on the head of a fish dragon in waves." The manner of his deification was peculiar. "K'uei Hsing [we read] was a student who, though successful in the State examinations, was rejected on account of his unprepossessing appearance. In despair he threw himself into a river, only to be carried up to heaven in triumph by a fish-dragon." Poor Skew-eye! I am glad such defects did not count when I took my "very decent second class." The Cam is not a nice river in which to commit suicide, and I fear there would have been no kind fish-dragon to rescue me.

But the scene that appeals to me most is that on a porcelain basin painted in *famille verte* enamels, "with ladies throwing flowers and waving scarves from windows and walls of houses in greeting to a man in a chariot followed by a man with a fan-bearer and attendant." The conquering hero, whose speckled horse takes a street corner warily, is no speed-merchant, evidently preferring to linger over the reflection—

How sweet the looks that ladies bend  
On whom their favours fall!

One subject rather surprised me by the very un-Eastern nature of its decoration. It looks like a modern tea-cup,

like a suppliant rather than a besieging foe, while a contemplative person among the warriors on the walls above looks down peaceably with chin on hand.

At the outset of Vol. 6, Mr. Hobson reminds us of the distinction between porcelain and pottery. "Chinese ceramic writers [he says] have given us descriptions of the principal kinds of porcelain and porcellaneous wares, but they rarely condescend to speak of common pottery. Consequently, little is known of this large subject." In this volume I notice that most of the decorative designs are less elaborate, and include comparatively few dramatic or domestic scenes. Our friend who failed to satisfy the examiners in physiognomy, however, turns up again on a vase, and there is a notable "story design" of Persian origin. It occurs on a dish from Rhages, bearing date A.D. 1210, and the subject is described, with a certain amount of ambiguity, as "the discovery of Princess Shirin bathing by King Khosrau."

I bid farewell to the Eumorfopoulos Catalogue with genuine regret, and I would become a collector myself if I had not, unfortunately, been "ploughed" for the degree of L.S.D. My space this week being somewhat abbreviated, I must be succinct in regard to one or two books which, geographically speaking, are of kindred interest. Of Mrs. J. G. Cornack's "CHINESE BIRTHDAY, WEDDING, FUNERAL AND OTHER CUSTOMS," Illustrated (Luzac and Co.; 8s. 6d.), I shall have something to say next week, and later I hope to discuss "A PERSIAN CARAVAN." By A. Cecil Edwards. Illustrated (Duckworth; 8s. 6d.).

A rival to K'uei Hsing (unless it be his pen-name), described as "Wên Ch'ang, the god of literature, whose abode is among the stars of the Great Bear," is mentioned in a fascinating book on Celestial folklore and legend entitled "CHINESE GHOULS AND GOBLINS." By G. Willoughby-Meade (Member of the Royal Asiatic Society and Member of Council, China Society). Illustrated (Constable; 24s.). Some of the illustrations, such as "a Dragon Bowl," suggest definite affinities between mythology and the study of Chinese ceramics.

Very entertaining, in a light-hearted, gossipy vein, is "THE DRAGON AND THE LOTUS." By Crosbie Garstin. With numerous Line Drawings by the Author. (Heinemann; 10s. 6d.), an account of a trip to the Far East (commissioned by an editor over a Ritz dinner-table), taking the reader in turn to Hawaii, Japan, Southern China, Annam, and Siam. Typical of the author's humour is a delicious description of his joining an Annamese royal funeral procession at the invitation of a native Governor. "'This is a wonderful world,' I thought. 'Here am I marching along with elephants and ogres, chief mourner to an emperor I never saw. Of course it isn't real. I'm Alice and this is Wonderland. Roll on!'" This is the sort of travel-book I like.

C. E. B.

In our issue of May 19 last there appeared an illustration showing young women of Berlin intent on keeping slim at the "Kaloridorado" Café. When this photograph was received, it was understood that it showed a café actually in existence; whereas we find that, in reality, it showed a reconstructed scene intended to illustrate a café of the future.



FIG. 1. REGARDED AS A BAD COPY OF THE ORIGINAL WAX DEATH-MASK MELTED IN THE *CIRE-PERDU* PROCESS BY WHICH THE LEAD CAST-POURTRAIT WAS MADE FROM IT: A WAX EFFIGY OF QUEEN ELIZABETH PRESERVED IN WESTMINSTER ABBEY.



FIG. 2. BELIEVED TO HAVE BEEN MODELLED FROM THE LEAD CAST-POURTRAIT SHOWN HERE AND ON THE OPPOSITE PAGE: THE HEAD OF POUTRAIN'S RECUMBENT MARBLE EFFIGY OF QUEEN ELIZABETH ON HER TOMB IN WESTMINSTER ABBEY.



FIG. 3. CLAIMED TO BE A DEATH-MASK OF QUEEN ELIZABETH CAST BY THE *CIRE-PERDU* PROCESS FOR ONLY ONE REPRODUCTION: A LEAD PORTRAIT, PRESUMABLY POUTRAIN'S MODEL FOR THE MARBLE EFFIGY ON THE QUEEN'S TOMB IN WESTMINSTER ABBEY.

On the right above (Fig. 3) is a profile view of the lead cast-portrait of Queen Elizabeth now in Messrs. Spink's possession, a full-face view of which appears on the opposite page. An account of its history is there given, with reasons for believing it to be the original death-mask made by the *cire-perdu* process. "No actual death-mask of Queen Elizabeth in wax exists," write Messrs. Spink, "except the wax figure (Fig. 1) evidently copied from the same, in the small upstairs room at the Abbey, dressed in the sumptuous robes used as it lay on her coffin in the funeral procession. That face was restored many years ago, and so painful was the result that it is now little more than a caricature. A postcard photograph of this face, on sale at the Abbey, contrasts unfavourably with the sculptured head on the tomb, and with our lead portrait (Fig. 3). In the account of the funeral preserved at the Record Office, Maximilien Poutrain is spoken of as having made the wax figure. He therefore presumably saw to the leaden cast being made preparatory to his work in marble (Fig. 2)." As explained in the note at the foot of the opposite page, the lead cast-portrait illustrated there, and in Fig. 3 above, is believed to have been the model used by Poutrain (also called Colte) for his marble effigy (Fig. 2) of Queen Elizabeth on her tomb in Henry the Seventh's Chapel in the Abbey. The monument was erected by James I. and bears a Latin epitaph. The marble head is slightly smaller than the lead cast-portrait, a result probably due to refining and polishing. Though the figure is recumbent, we have here placed the head in an upright position for purposes of comparison.

Figs. 1 and 2 by Courtesy of the Dean of Westminster. Fig. 3 by Courtesy of Messrs. Spink and Son.

of the "present from Margate" type, with a picture of the church and vicarage beside the sea. The mystery is solved by reference to the descriptive catalogue, which says: "Coffee-cup with handle. Porcelain [painted in Europe with a landscape and figures in black washed over with transparent green; gilt edge. Ch'ien Lung period (1736-95). This kind of decoration was used at Meissen, Chelsea, and other factories." Numerous tea-pots show how little that domestic utensil has changed in its general contour through the centuries.

What exactly is an "ink-screen"? A protection against ink-slingers, I suppose. One such article, consisting of a porcelain plaque painted in enamels and mounted in a blackwood stand, is a little puzzling. The scene is described as "an attack on a fortress," and "evidently representing the siege of the brigands in the Liang Shan stronghold, as described in the Sung *Shui hu ch'uan*." I dare not question this authority, but I should like to know why the equestrian outside the castle is approaching it with hands raised in the attitude of prayer, more



# THE DEATH-MASK OF QUEEN ELIZABETH?—A REMARKABLE DISCOVERY.

By courtesy of Messrs. Spink and Son, Ltd., 5, 6, and 7, King Street, St. James's. (See also illustrations on the opposite page.)



BELIEVED TO HAVE BEEN MADE FROM A WAX DEATH-MASK CONVERTED INTO LEAD BY THE *CIRE-PERDU* PROCESS :  
A LEAD CAST-PORTRAIT OF QUEEN ELIZABETH RECENTLY BROUGHT TO LIGHT AND ON VIEW IN LONDON.

This lead cast-portrait of Queen Elizabeth, now in the possession of Messrs. Spink and Son, is believed to be a lead replica of her actual death-mask, made from the original wax impression, by the *cire-perdu* process, used when only one reproduction was required. To the wax mask taken directly from the face, the sculptor would rapidly add in wax the hair, ears, and neck, with ruff, ear-rings, and jewellery. The whole would then be covered, inside and out, with clay, holes being pierced at intervals through the clay down to the wax. When the clay had hardened, boiling lead would be poured through these holes, and the melted wax thus replaced by molten metal. The result would be an exact likeness in lead. Such, presumably, was the genesis of this head, which is believed to have been the model used by Maximilien Poutrain (or Colte) for his recumbent marble effigy of the Queen on her tomb in Westminster Abbey. Comparative illustrations are given on the opposite page. Measurements prove that the lead portrait could not have been made from a "squeeze"

from the marble head, which is smaller. The claims of the leaden head to be the original are supported by experts, including Dr. Mortimer Wheeler, Keeper of the London Museum. Certain historical evidence is also adduced. Thirty or forty years ago the head was in the family of the Duke of Beaufort, whose Elizabethan ancestor was Edward of Somerset, fourth Earl of Worcester. The Earl, who had been a favourite of Queen Elizabeth, arranged her funeral, and was one of the pall-bearers. He would doubtless supervise the making of the wax effigy placed on the coffin at the funeral. The conclusion is that the lead model came into the Earl's possession, and was handed down to his descendants. It is suggested that the wax effigy at the Abbey (illustrated opposite) was a bad copy of the original melted when the leaden cast was made. Such a cast was needed by the sculptor, as a wax face would soon have perished from constant use of the calipers in measuring. The above cast is 18½ in. high, from base to extreme top, and the collar is 15 in. wide.



# WHY STARS SPLIT IN TWO.

THE UNIQUE "DOUBLING" OF NOVA PICTORIS EXPLAINED BY A "COLLISION" THEORY.

By Professor A. W. BICKERTON, Member of the Société Astronomique de France. (See Illustrations on Page 945.)



PROBABLY THE RESULT OF A "DEEP GRAZING COLLISION OF TWO GLOBULAR NEBULÆ": A PHOTOGRAPH ENTITLED "24 COMÆ BERENICES, MARCH 6-7, 1910."

"This is probably a high velocity case of whirling coalescence produced by the deep grazing collision of two globular nebulae. The outer parts that have not come into collision still remain as non-luminous dust, and so obstruct the light of the spiral."

By Courtesy of Professor A. W. Bickerton.

NOVA PICTORIS, the new star which appeared in 1925, is now seen to have split in two. This is the first time that such an event has been recorded in the whole 300 years of celestial observation. What is the explanation of it? Astronomers are extremely guarded in their suggestions, as they usually are in the case of Novæ. The truth is that these new stars have an awkward habit of exploding the many totally inadequate theories which have been put forward to account for them. Imagine the stupendous magnitude of the phenomenon of the birth of a new star; nothing in the whole realm of Nature is so wonderful as this sudden bursting out of a giant sun; its amazingly rapid increase of brightness until it is sometimes many scores of thousands of times the brilliancy of our own sun; then its rapid waning in a series of rises and falls of light until it is again invisible to the naked eye.

No other celestial event has so fascinated the minds of men. It was one of these brilliant portents which caused Tycho Brahé to leave his laboratory and make his wonderful measurements of the positions of the planets, and another which made Galileo teach the doctrine of the moving earth. At the dawn of the present century Nova Persei suddenly blazed out in the Northern Hemisphere, rising from invisibility to maximum brightness in less than forty-eight hours. The astronomical world was again thrown into excitement by the appearance of Nova Aquilæ at the end of the war, and in 1925 there appeared Nova Pictoris.

The human mind can scarcely conceive the vastness of the phenomenon. To us the earth is an immense body. Its mass is more than 6000 million, million, million tons. Our sun is more than a million times the size of the earth. Yet these Novæ are stupendous globes of fire, growing to be many scores of millions of times the volume of our sun! Is there any storehouse of energy we can imagine to supply the fuel for such gigantic outbursts? There is only one—the collisions of dead suns or luminous stars. It is often objected that inter-stellar space is too vast to admit of anything like the number of collisions that have been observed. But the most superficial study is enough to prove that stellar collisions are not just accidental occurrences. Mutual attraction and some

scores of other factors combine to make celestial impacts many millions of times more numerous than mere random encounters.

Then, again, the slenderest knowledge of dynamics is enough to show that not one of these collisions can be a direct centre-to-centre impact. A small percentage may be nearly so, but the great majority will be grazing collisions. When two suns collide, moving, as they would be, at velocities of some hundreds of miles a second, it cannot be imagined that a slight graze is going to stop them. On the contrary, the portions of them which come in contact will be shorn off to form a rotating, stupendously hot Third Body, a cosmic spark, an exploding sun; while the two colliding suns will proceed on their journey, each with a blazing scar on its surface where the impact took place. It is this Third Body formed by the collision which is the all-important factor. *It is the Nova itself.*

The most important characteristic of this Third Body is its stupendous heat-energy. So explosively hot is it that its particles begin at once to expand outwards at something like a million miles an hour. When first formed it is a body of astonishing brightness, and as this vast bonfire grows, it becomes more and more brilliant. Very soon the maximum of brilliance is reached, but the

velocity of the lighter particles, such as hydrogen, has scarcely lessened at all. They go on diffusing in space until the mass forms a rare nebula, and at the same time the luminosity diminishes from maximum until the new star becomes invisible to the naked eye.

This, broadly speaking, is what happens in the case of a typical new star. It would take more space than I have at my disposal to describe in detail the various stages through which the Nova passes: how the lighter particles gather velocity from the heavier ones and escape into outer space; how the heavier particles fall back again under the pull of the nucleus, causing those periodic rises and falls of light which have so puzzled astronomers. Every detail of the phenomena, which I deduced more than forty years ago, was shown most clearly in the spectrograms of Nova Persei in 1900, and of Nova Aquilæ in 1918.

But what of the two suns which have collided? After the collision, when they are rushing apart, each of them is under the gravitational pull of the other, and also of the Third Body. If the graze has been a deep one, and the Third Body is large, its pull will tend to hold the two stars together as a pair of twin variable stars. That is, they will revolve round one another, and

by showing us alternately their dark and their luminous sides, they will appear to wax and wane. So immense, however, is the distance of such stars from us that in most cases not even the biggest telescopes will enable us to discern them as two points of light, even when their luminosity is great enough to render them visible at all.

But now let me come down to Nova Pictoris. Nova Pictoris was not a typical new star. When first observed on May 25, 1925, it was already of the second magnitude, and had evidently been rising in brightness for some time before it was noticed. It did not reach its maximum brightness until June 9—that is, it took several weeks to reach this stage instead of a few dozen hours. From this point it has been fading much more slowly than other Novæ. Instead of taking a few weeks to fade, it has remained visible to the naked eye for two years, and even now it is not much below this limit. Its magnitude at the present moment is about 7.5. Evidently, then, Nova Pictoris originated in a somewhat different way. Probably it was produced by the grazing collision of two giant gaseous stars, some of which are some millions of times the size of our sun. The collision was thus long-drawn-out, and much less violent. The Third Body was probably not sufficiently explosive to dissipate, and, consequently, is not fading anything like so rapidly.

Ever since the impact the two colliding stars have been rushing apart. They have preserved their luminosity as the Third Body has, and now they are sufficiently far apart for us to discern them as two points of light. The biggest telescopes reveal an elongated nebulous mass with two bright spots, but no very clear separation. The distance between these localised sources of light is only half a second of an arc, or about half the apparent diameter of one of Jupiter's satellites. These bright spots are, of course, the scars on the surfaces of the suns where they came in contact, shining through a nebulous mass which is the Third Body. Further observations will probably show variability of light due to their rotations.



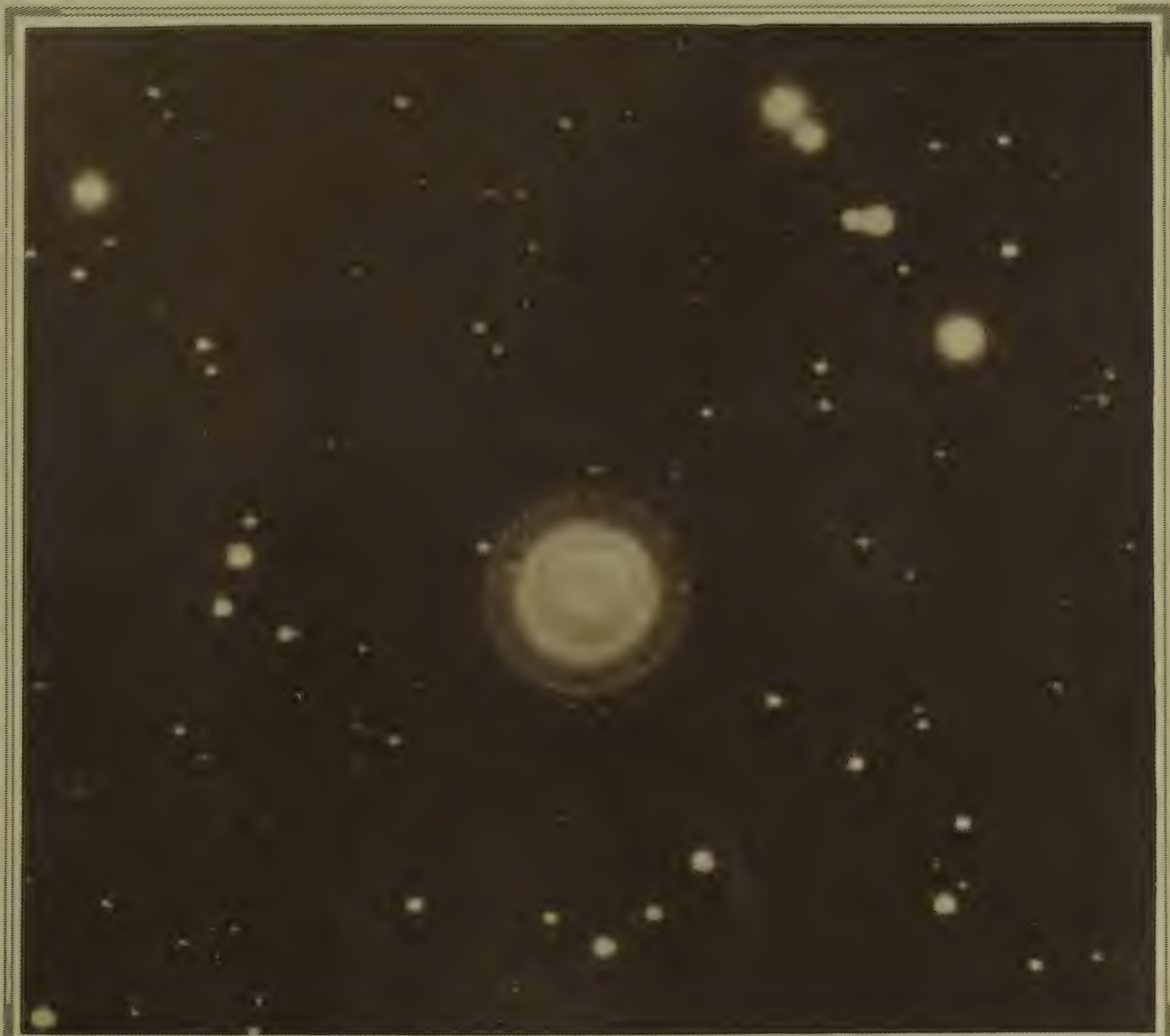
THE STUPENDOUS EFFECT OF A COLLISION BETWEEN TWO NEBULÆ: A PHOTOGRAPH ENTITLED "SPIRAL NEBULA M81 URSÆ MAJORIS, FEBRUARY 5, 1910."

"Here is seen a double spiral nebula formed by the deep grazing collision of two nebulae, which were perhaps many millions of millions of miles in diameter. The photograph shows the aggregation of the colliding matter in the central furnace, the attracting power of which prevents the matter on the outside of the nebula from escaping, and so converts the two residues into a double spiral."—[By Courtesy of Professor A. W. Bickerton.]



# THE FIRST RECORD OF A STAR SPLITTING: NOVA PICTORIS—A COLLISION?

THE LARGE PHOTOGRAPH (FROM AN ENLARGEMENT BY THE JOHANNESBURG "STAR") REPRODUCED BY COURTESY OF MR. H. E. WOOD, UNION ASTRONOMER, JOHANNESBURG.  
FIGS. 1—5 BY COURTESY OF PROFESSOR A. W. BICKERTON, MEMBER OF THE SOCIÉTÉ ASTRONOMIQUE DE FRANCE. (SEE HIS ARTICLE ON PAGE 944.)



NOVA PICTORIS AFTER THE DISCOVERY (ON MARCH 26) THAT IT HAD BECOME A DOUBLE STAR: A PHOTOGRAPH (HERE GREATLY MAGNIFIED) TAKEN ON APRIL 14 WITH THE FRANKLIN-ADAMS STAR CAMERA AT THE UNION OBSERVATORY, JOHANNESBURG, SHOWING THE MYSTERIOUS RINGS SURROUNDING THE NOVA AND SLOWLY EXPANDING, BUT NOT THE BREAKING-UP OF THE CENTRE.



FIG. 1. THE FIRST PHASE OF A COLLISION: A PAIR OF STARS DISTORTED AND COMING INTO IMPACT.



FIG. 2. THE SECOND PHASE OF A STELLAR COLLISION: THE PAIR OF STARS IN IMPACT.



FIG. 3. THE COLLIDING STARS PASSING OUT OF IMPACT, AND THE FORMATION OF A THIRD BODY.



FIG. 4. THE NEXT PHASE OF THE PHENOMENON: THE ENTANGLEMENT OF MATTER IN EACH BODY

In his article on p. 944, Professor A. W. Bickerton writes: "Nova Pictoris, the new star which appeared in 1925, is now seen to have split in two. This is the first time that such an event has been recorded in the whole 300 years of celestial

a double star. This observation was made with the large 26½-inch telescope. Nothing could be seen surrounding the star. On April 10, however, Mr. H. E. Wood, Union Astronomer, photographed the star with the 10-inch photographic



FIG. 5. AN EVENTUAL RESULT OF THE COLLISION: TWO VARIABLES AND A TEMPORARY STAR.

observation." He supplies the five small diagrams above to illustrate his theory of this wonderful phenomenon. The large photograph comes from the Union Observatory at Johannesburg, where the discovery was made, with the following note: "The photograph was taken with the Franklin-Adams Star Camera at the Union Observatory, Johannesburg, on April 14. The plate, exposed for 60 minutes, shows mysterious rings surrounding the Nova. It was announced on March 26 that Mr. W. S. Finsen, of the Union Observatory, had detected that Nova Pictoris was

lens and found a series of rings or envelopes surrounding it. Later photographs show that these rings are slowly expanding. Later visual observations indicate that it is not a simple double star, but that there are certainly three and probably four components, or *nuclei*." The Johannesburg "Star," which enlarged the photograph, adds: "It does not show the breaking-up of the central bright part. As the four portions of the star can only be separated by the largest telescope, the camera could not do so; it simply registered the nucleus as a point of light."





"FAST BEHIND SCOUTING ARMOURD CAME RAN A COMPANY OF LIGHT TANKS . . . AND SOME WAY IN REAR CAME THE WHOLE OF THE 5TH TANK BATTALION": THE KING WATCHING TANKS "IN ACTION" AT TIDWORTH.



A CONCEALED MACHINE-GUNNER "IN ACTION" AGAINST SIX-WHEELED "SEMI-TRACK" VEHICLES CARRYING TROOPS: A DEMONSTRATION BY A MECHANISED MACHINE-GUN DETACHMENT OF THE KING'S ROYAL RIFLE CORPS.



"MR. SIMPSON" (THE 7TH HUSSARS' MASCOT DOG) RECEIVES ROYAL ATTENTIONS: THE KING PATTING HIM AND THE QUEEN LOOKING ON.



"THE 3RD BRIGADE'S 'DRAGONS,' BEARING THE GUNS' CREWS, HAULED THE HEAVY GUNS STEADILY UP AND DOWN EVERY HILL IN THEIR PATH": AN ARTILLERY DISPLAY BEFORE THE KING AT WEAVERS DOWN, WOLMER FOREST.

The King and Queen drove from Buckingham Palace to Aldershot on May 15, for a week's visit to watch the troops at work and at play. On the 16th their Majesties visited Chobham Ridges, and saw displays by the 2nd East. 60th Rifles, the R.A.S.C., and the 1st Anti-Aircraft Brigade. At Colony Gate, which was one of King Edward's favourite observation posts, they were received by Major-General Sir Edmund Ironside, commanding the 2nd Division. Below this spur of Chobham Ridges lay a machine-gun platoon of the 60th Rifles, so completely camouflaged that it was impossible to detect a gun. Under covering fire, each section withdrew alternately. The King afterwards inspected a collection of mechanised vehicles, including lorries that negotiated hills with a gradient of one in three. On the 17th the royal party was joined by Field-Marshal Sir George Milne, Chief of the Imperial General Staff. The King spent part of the morning riding round the cavalry training areas, and then watched a private tank demonstration given by the Mechanical Warfare Experimental Establishment. The afternoon, which was rainy, was spent in visits to barracks and other quarters. On the 18th their Majesties motored to Tidworth, where they

## THE KING AND QUEEN WITH THE ARMY: "MECHANISED" DISPLAYS AND OTHER INCIDENTS OF THE ROYAL VISIT.



THE KING AT SANDHURST: HIS MAJESTY INSPECTING THE LINE AT A PARADE OF THE CADETS OF THE ROYAL MILITARY COLLEGE BEFORE TAKING THE SALUTE AT THE MARCH-PAST



"THE PARTY ENTERED A SMALL TRAIN CONSISTING OF A SINGLE SMALL TANK ENGINE AND A SINGLE COACH," ON THE BORDON-LONGMOOR MILITARY RAILWAY: THE QUEEN GOING UP THE STEPS AND THE KING FOLLOWING.

watched extensive operations by troops of the Southern Command, including a large mechanised force, which the King inspected. Then followed a tank attack across an open valley against an "enemy" position. Armoured cars reconnoitred a wood, from which came bursts of machine-gun fire, and tractor-drawn artillery advanced over rough and hilly ground. It was a wonderful demonstration of mechanised warfare, and not a single mishap occurred among the many types of vehicles used. On the 19th the King and Queen motored to the Royal Engineers' Railway Training Centre at Longmoor, and watched the practical work from the windows of a small train on the old military railway (still in use) connecting Longmoor and Bordon. The return journey was made on the Wolmer Instructional Military Railway, named after the neighbouring Wolmer Forest, which is described by Cobbett in his "Rural Rides." On Sunday, May 20, their Majesties concluded a busy week with a visit to the Royal Military College at Sandhurst, where the King inspected the cadets on church parade and took the salute at the march-past.



## NEW LIGHT ON CLASSICAL GREECE.

REMARKABLE DISCOVERIES AT OLYNTHUS: A SITE UNDISTURBED SINCE THE CITY'S DESTRUCTION BY PHILIP OF MACEDON.

By C. T. SELTMAN, Lecturer in Classical Archaeology at Cambridge, and temporarily Assistant in the Johns Hopkins University Expedition to Chalcidice.

BY the excavations, begun last February, at Olynthus in Chalcidice, on behalf of the Johns Hopkins University of Baltimore, Professor D. M. Robinson has filled a gap in our knowledge of the great classical age of the fifth and fourth centuries B.C.

Townships of Minoan Crete, the roads and houses of Hellenistic cities such as Delos and Priene, have been uncovered, but up to the present field archaeology has given us no opportunity of studying a typical Greek city of the period before Alexander the Great. Olynthus, a city famous in Greek history from the time of the Persian Wars—when in 478 B.C. it became the property of the Chalcidians—down to its destruction in 348 B.C. by Philip of Macedon (father of Alexander), never rose again from its ruins. Consequently, the material remains prove to be all of the classical age, with the sole exception of considerable traces of an earlier prehistoric settlement at the southern end of the Acropolis (Fig. 3).

This Acropolis, a flat-topped hill half a mile long, rising some 250 feet above the plain, and several lower adjoining hills, were covered by the city, of which the outer confines, spreading over the surrounding plain, have not yet been established, for its circuit was clearly one of many miles. The principal areas excavated within the circuit are an agora on the highest part of the Acropolis, a factory for terra-cottas on a hill to the north-east, and an extensive residential area to the north.

The agora appears as a large rectangular market, within which deep water-cisterns, cement-lined, and pits for the storage of corn and other necessities supplied the city's needs. Remains of masonry here may point to the existence of an earlier sanctuary on the site, for near by was found a large deposit of votive terra-cottas and other objects, some clearly associated with the worship of Cybele, whose cult would seem to have been of importance in Olynthus.

The terra-cotta factory on the next hill contained, besides many finished figurines destined for sale in an adjoining shop, numerous moulds in which these clay figurines were cast, among them a large mould for a statuette of Cybele (Fig. 10). Close to the factory a series of small-roomed houses appear to have been shops, on the

floors of which were scattered great numbers of coins lying where they fell when Philip's Macedonians rushed in to loot the bazaars.

The greatest interest, however, attaches to the residential area. Here is a fine straight street some fifteen feet in width—with a gutter down either side of it—running south to north, so that the cool winds from the sea could sweep up it. From this street there branch off at right angles little alley-ways which separate the houses of the wealthier Chalcidian residents of Olynthus. These houses had each a central court of cobble-stones, from which numerous rooms opened out. Some probably had a second storey, and each of them had one room of a remarkable type.

This, the principal room of the house (Fig. 7), had a floor with a large central rectangular depression paved with pebble-mosaic, sometimes arranged in patterns, and surrounded with a raised bevelled border of hard cement,

the whole of the floor being slightly tilted and supplied with a drain-hole at its lowest corner. The walls of these rooms—though built, like the rest of the houses, of sun-dried brick—were lined with a fine hard-polished plaster of a creamy white hue or "Pompeian" red. The ceilings had a similar plaster, either white or lemon-yellow.

Apart from numerous little marble pedestal tables (Fig. 4) and many ornamental terra-cottas and vases (Fig. 5), all traces of the furnishings of these houses

have disappeared; but one wealthy citizen had in his courtyard a statue of Hera whose marble head has survived (Fig. 9). Several pottery bath-tubs have been found in the houses, the best of them (Figs. 6 and 8) in a bath-room, opening off a larger room, having its floor tiled with marble slabs.

The bath-rooms, like the principal living-rooms, with their floors constructed so that they could be constantly swilled over with fresh water, indicate that the Chalcidians of Olynthus commanded an abundant water supply. Of this there is further evidence in the lines of terra-cotta water-pipes, beautifully jointed, converging on many huge cement-lined cisterns which have been discovered in various parts of the city. This water appears to have been brought from the high mountains to the north of the city, and the peasants from the neighbouring modern village of

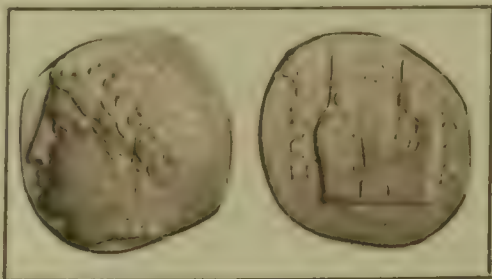


FIG. 1. A SILVER TETRADRACHM FOUND AT OLYNTHUS: (OBVERSE) HEAD OF APOLLO LAUREATE: (REVERSE) A LYRE SURROUNDED BY THE NAME "OF THE CHALCIDIANS."

This tetradrachm is one of a small hoard of silver coins found in a building adjoining the Agora (market). More than 1000 coins altogether have been unearthed at Olynthus.

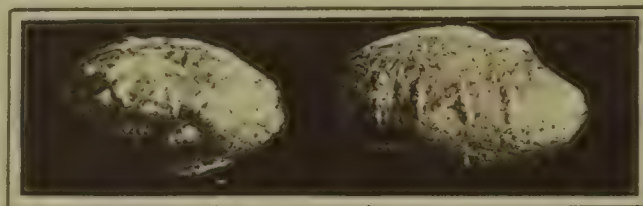


FIG. 2. EVIDENCE OF MACEDONIAN SUPERIORITY IN WEIGHT OF METAL AT THE CAPTURE OF OLYNTHUS: A CHALCIDIAN LEAD SLING-STONE (LEFT) BESIDE A MUCH HEAVIER ONE BEARING PHILIP'S NAME.

The left-hand leaden projectile used by the defenders of Olynthus is inscribed, on one side, in Greek letters, "Chal," the first syllable of "Chalcidians." The much heavier one on the right bears the word "Philippou" ("of Philip") continuing from one side to the other. Philip of Macedon destroyed Olynthus in 348 B.C.

Myriophyto report the occasional discovery of ancient pipe-lines in the surrounding countryside.

Among over 1000 coins unearthed in the

excavations some 70 per cent. are Olynthian issued in the name of the Chalcidians of that city (Fig. 1). Others are the issues of neighbouring cities, members of the League which Olynthus controlled; while a few are coins of the Macedonian kings before Philip. Of Philip himself, the enemy of the Chalcidians, only four coins have been found; but that king left another and more sinister record in the ruined city.

It was during the last siege of Olynthus that Philip's Macedonians rained into the city showers of heavy leaden sling-stones (Fig. 2) inscribed many of them with the king's name. Sling-stones belonging to the defenders (Fig. 2) and inscribed with the name of the Chalcidians have also been found, but they are uniformly lighter. The superior weight of the Macedonian phalanx appears to have been supported by the superior weight of Philip's projectiles.



FIG. 3. THE FIRST "FIELD" EXCAVATION OF A TYPICAL CITY DATING FROM THE GREAT CLASSICAL AGE IN GREECE BEFORE THE TIME OF ALEXANDER: THE ACROPOLIS OF OLYNTHUS LOOKING NORTH.

In the foreground are the excavations which revealed a prehistoric settlement at the southern end of the Acropolis. The rest of the remains at Olynthus date from the fifth and fourth centuries B.C., the great classical period in Greece. The Agora (market-place) lay near the site where workmen are seen digging in the background.

Photographs by Professor D. M. Robinson and Mr. C. T. Selman.



# MARBLE BATH-ROOMS AND MOSAIC FLOORS AT OLYNTHUS: NEW RELICS OF CULTURE AND LUXURY IN CLASSICAL GREECE.

PHOTOGRAPHS BY PROFESSOR D. M. ROBINSON AND MR. C. T. SELTMAN.



FIG. 4. SOME OF THE FEW REMAINS OF HOUSEHOLD FURNITURE FOUND AT OLYNTHUS: THE MARBLE SUPPORTING LEGS OF PEDESTAL TABLES FROM HOUSES IN THE RESIDENTIAL QUARTER OF THE CITY.

THE new discoveries made at Olynthus, in Chalcidice, by the expedition under Professor D. M. Robinson, on behalf of the Johns Hopkins University of Baltimore, are described in the article on the opposite page by Mr. C. T. Seltman, a Cambridge archaeologist who for a short time took part in the work and has recently returned. "These excavations," he explains, "have filled a gap in our knowledge of the great classical age of the fifth and fourth centuries B.C. Townships of Minoan Crete, the roads and houses of Hellenistic cities such as Delos and Priene, have been uncovered,

(Continued below.)



FIG. 5. PART OF A VASE IN THE SHAPE OF AN ETHIOPIAN HEAD FOUND ON THE FLOOR OF A PRIVATE HOUSE AT OLYNTHUS: AN EXAMPLE OF DOMESTIC DECORATION.



FIG. 6. "MODERN" CONVENIENCES IN ANCIENT GREECE: THE BATH AND MARBLE-TILED BATH-ROOM FLOOR IN THE HOME OF A WEALTHY CHALCIDIAN AT OLYNTHUS.



FIG. 8. AN ANCIENT GREEK PROTOTYPE OF THE VICTORIAN "HIP" BATH: THE SAME BATH ILLUSTRATED IN FIG. 6, SHOWING HOW THE OCCUPANT SAT WITH HIS FEET IN A "WELL."



FIG. 7. A REMARKABLE FEATURE OF ALL THE HOUSES OF RICHER FOLK AT OLYNTHUS: THE PRINCIPAL ROOM WITH SUNK CENTRAL AREA IN MOSAIC, CEMENT BORDER, AND FRAGMENTS OF FINE PLASTER DADO ABOVE.



FIG. 9. THE GREEK "QUEEN OF HEAVEN": A LIFE-SIZE MARBLE HEAD OF HERA (END OF FIFTH CENTURY B.C.) FROM THE COURT OF A PRIVATE HOUSE AT OLYNTHUS.



FIG. 10. INTERESTING AS A RELIC BOTH OF RELIGION AND CRAFTSMANSHIP: A MOULD FOR MAKING TERRA-COTTA FIGURES OF CYBELE (AN IMPORTANT GODDESS AT OLYNTHUS), WITH ELABORATE HEAD-DRESS, EAR-RINGS AND NECKLACE, AND HOLDING A LARGE DRUM.

(Continued.)

but, up to the present, field archæology has given us no opportunity of studying a typical Greek city of the period before Alexander the Great." Naturally, this observation does not apply to isolated temples and monuments, such as those on the Acropolis at Athens. It refers rather to the study of complete city sites, and especially the private houses. In this respect Olynthus provides excellent material, since, as Mr. Seltman recalls, it "never rose from its ruins" after its destruction by Philip of Macedon, father of Alexander the Great, in 348 B.C. In Smith's "Smaller Classical Dictionary" we read: "Olynthus was the most

important of the Greek cities on the coast of Macedonia. It was at the head of a Confederacy of all the Greek towns in the neighbourhood, and maintained its independence, except for a short interval when it was subject to Sparta, till it was taken and destroyed by Philip. The Olynthiac orations of Demosthenes were delivered by the orator to urge the Athenians to send assistance to the city when it was attacked by Philip." The numbers of the above illustrations, it should be pointed out, correspond to the references in Mr. Seltman's article, where further particulars regarding some of the subjects will be found.



# COSSACKS OF THE IMPERIAL GUARD AS COAL-HEAVERS: THE REMNANT OF A HISTORIC RUSSIAN REGIMENT—A PARIS COMMUNITY.



DON COSSACKS IN THEIR COMMUNITY HOUSE IN PARIS: A TYPICAL SCENE IN THE DORMITORY.

THE COLONEL  
IN HIS ROOM:  
THE LEADER OF  
THE COSSACKS IN  
PARIS,  
WHO WORK AS  
COAL-HEAVERS,  
REGARDLESS OF  
RANK, IN ORDER  
TO KEEP  
TOGETHER.



IN THE KITCHEN OF THE COSSACK COMMUNITY IN PARIS: THE COOK AT WORK.



RETURNING FROM THEIR WORK AS COAL-HEAVERS AT A RAILWAY STATION: COSSACKS IN PARIS.



MAINTAINING THE TRADITIONS OF THEIR REGIMENT, AND RESPECT FOR SUPERIOR OFFICERS, AFTER WORKING TOGETHER AS COAL-HEAVERS: DON COSSACKS IN THEIR REFECTORY AFTER A MEAL

A TYPE OF THE  
DON COSSACKS IN  
PARIS: ONE OF  
THE REMNANT  
OF A FAMOUS  
REGIMENT OF  
THE IMPERIAL  
RUSSIAN ARMY  
ESTABLISHED  
IN 1775 BY  
CATHERINE II.



"The Don Cossacks resident in Paris," says a French writer, M. Georges Oudard, "have established a sort of community where they live together. They all work at the same job, that of coal-heaving, regardless of their rank in the army; but keep up amongst themselves the respect due to superior officers. They live in one of the Paris faubourgs in a building once an omnibus company's dépôt. The dining-room is decorated in Russian style. When we went there all were in conventional dress, with clean collars, and it was difficult to believe they spent their working hours as coal-heavers. The Colonel had just returned from work, and still wore his Cossack boots and a jersey, for which he apologised profusely. All these educated men could doubtless find more suitable employment, but they do not want their community to be disorganised. In their mess they have portraits of the Imperial family. Their regiment was created in 1775 by Catherine II., During the Great War they left the Crimea after Wrangel's defeat. They stayed at

Lemnos for about a year. In 1921 they were transported to Serbia, where they were occupied in clearing up débris from the battle-fields.

In 1922 they served as frontier guards on the borders of Austria and Hungary; then at Goniok in Serbia in 1923 they worked as wood-cutters. The same year they constructed a railway in Bosnia, and with the money thus earned they came to France. . . . For about four years now they have been working at a Paris railway station. There are eighty of them altogether, and only the bachelors live in the community. The others who are married are employed as chauffeurs or in other work. All the survivors of the regiment have never been separated for many years. They earn about 26 francs a day each, but they do not complain, and they do not want to be pitied."



**"Sustermans at His Very Highest Level":  
An Auction Room Prize.**



**"PORTRAIT OF A NOBLEMAN" (SAID TO REPRESENT CARDINAL GIAN CARLO DE MEDICI):  
A MASTERPIECE BY JUSTUS SUSTERMANS IN THE HOLFORD SALE.**

This fine example of the art of Justus Sustermans, the Dutch painter, was the gem of a series of eleven works by him included in the sale at Christie's, on May 17 and 18, of the final portion of the late Sir George Holford's famous collection. It was bought by Messrs. Knoedler and Co. for 12,500 guineas. The painting measures eighty inches by forty-four inches. In a general appreciation of this last instalment of the Holford Collection, in the May number of that admirable art journal, "Apollo," Mr. William Gibson says of the Sustermans pictures: "Noticeable above all others (is) the magnificent portrait supposedly of Cardinal Gian Carlo de Medici, for Sustermans was painter to the Florentine Court. This shows Sustermans at his very highest level, and forms an interesting contrast with Van Dyck at his in the 'Abbé Scaglia' of 1634. The latter has all the grace of pose of which Van Dyck was capable, together with a beautiful scheme of rich colour. In the painting of . . . draperies one sees the lesson learnt from Titian. It is in this respect that the picture differs most markedly from the Sustermans." Justus Sustermans (or Suttermans) was born at Antwerp in 1597. He spent much of his life at Florence, and died there in 1681. When Van Dyck visited Florence, he expressed the greatest admiration of Sustermans' work, and painted his portrait.

REPRODUCED BY COURTESY OF "APOLLO."



## "Most Primitive" Islamic; and Chinese: Precious Ware.

REPRODUCED FROM "THE GEORGE EUMORFOPOULOS COLLECTION CATALOGUE OF THE CHINESE, CORFAN, AND PERSIAN POTTERY AND PORCELAIN," BY R. L. HOBSON, KEEPER OF THE DEPARTMENT OF CERAMICS AND ETHNOLOGY, BRITISH MUSEUM, VOLUME SIX. CHINESE POTTERY, CORFAN, AND PERSIAN WARES, AND RECENT ADDITIONS. BY GEORGE EUMORFOPOULOS, MUSEUM, BRITISH MUSEUM, LONDON. SEE REVIEW ON "BOOKS OF THE DAY" PAGE.



A FINE SPECIMEN OF GABRI WARE, "THE MOST PRIMITIVE, AND BELIEVED TO BE THE OLDEST, ISLAMIC POTTERY": A BOWL OF ZENJAN TYPE—POSSIBLY MADE BY FIRE-WORSHIPPING, PRE-MOHAMMEDAN PEOPLE OF PERSIA. (12TH CENTURY.)



A STRIKING SPECIMEN WHICH IS POSSIBLY OF THE SEVENTEENTH CENTURY: A BOWL OF THE CHÜN WARE TYPE, WITH A DEEP BLOOD-RED GLAZE MOTTLED WITH BROWN. (KWANGTUNG. ? SEVENTEENTH CENTURY.)

We take the following notes from "The George Eumorfopoulos Collection Catalogue," from which our reproductions are made: "The most primitive, and for that reason believed to be the oldest, type of Islamic pottery, is that commonly known as Gabri ware. The name Gabri, or fire worshippers, was given to the pre-Mohammedan peoples of Persia, and it has been vaguely applied to a type of pottery which was thought to have been made by these peoples." The specimen given at the top of this page is of the normal type of Gabri ware, which has been found at Zenjan, Rhages; and Hamadan. "It is likely enough that some of the Gabri wares date from the early Islamic period, but most of them are later and probably range from the tenth to thirteenth century." Dr. Flury, a student of the epigraphy of the numerous inscriptions on the ware, dates such specimens as that shown as being of the twelfth century. The official description of this piece is: "Bowl with wide mouth, lightly rounded sides and projecting lip; shallow concave base. Red ware with wash of white slip

and *graffiato* designs inside under a green glaze, namely, a broad band of ornamental Cufic characters and Arabesque foliage. Three spur-marks on the bottom inside. Green glaze outside. Zenjan type. Twelfth century." The lower specimen is a "Bowl with rounded sides. Buff stoneware, brown on the unglazed base-rim. The glaze inside is a crackled drab colour, clouded with grey; and outside it a deep blood-red mottled with brown, the red colour overlapping the rim inside. Grey glaze on the base. Chün ware type. Kwangtung. ? Seventeenth century." Again to quote our authority: "The populous province of Kwangtung, with its long seaboard and important harbours, is doubtless responsible for much of the miscellaneous Chinese pottery which has found its way into European collections. The statistics of the Maritime Customs prove that pottery and coarse porcelain have been an item of trade in many districts since the middle of the last century, and we may safely infer that this trade had existed for many generations before these records began."



# THE WORLD OF WOMEN: A PAGE OF PERSONALITIES.



**LADY STRATHSPEY OPENING THE WHITE CITY'S "DIRT TRACK": CUTTING THE RIBBON ACROSS THE SPEEDWAY BEFORE A LINE OF CRACK AUSTRALIAN MOTOR-CYCLISTS.** Lady Strathspey is the wife of Lord Strathspey, thirty-first Chief of Grant, who was born at Oamaru, New Zealand, in 1879. She was Miss Alice Louisa Hardy-Johnstone, daughter of the late Mr. T. M. Hardy-Johnstone, of Christchurch, and her marriage took place in 1905. The opening of the White City track took place on May 19, when, despite the rainy weather, a number of Australian cracks and others competed.



**LADY HEATH AT THE COMPLETION OF HER SOLO FLIGHT FROM CAPE TOWN TO ENGLAND: THE AVIATOR ON HER ARRIVAL AT CROYDON.** Lady Heath (formerly Mrs. Elliot-Lynn) reached Croydon Aerodrome on May 17 at the completion of her solo flight from Cape Town in a small Avro-Avian light aeroplane. She started on February 12. Her flight is the first solo flight from any Overseas Dominion to the Mother Country.



**THE COUNTESS OF SEAFIELD PAINTING SCENERY FOR "THE PAGEANT OF HYDE PARK": AIDING A MATINÉE.** Lady Birkenhead arranged to give a matinée at Daly's Theatre on May 22 in aid of the General Lying-in Hospital. A feature of this was a "Hyde Park Pageant." Lady Seafield, a Peeress in her own right, was born in April 1906.



**THE BRITISH WOMEN WHO BEAT THE FRENCH WOMEN AT LAWN-TENNIS IN PARIS: MRS. WATSON, MRS. LYCETT, MISS EILEEN BENNETT, MISS EVELYN COLYER, MISS JOAN FRY, AND MISS BETTY NUTHALL (LEFT TO RIGHT).** During the week-end, the British women lawn-tennis players beat their French opponents handsomely, winning by eight matches to four. The games took place at the new Stade Roland Garros, Paris.



**THE LADIES' OPEN GOLF CHAMPIONSHIP: Mlle. MANETTE LE BLAN, THE WINNER, AND MISS SYLVIA MARSHALL, FINALIST (LEFT TO RIGHT, SITTING); AND MISS ENID WILSON AND MISS JUDITH FOWLER, RUNNERS-UP (LEFT TO RIGHT, STANDING).** In the semi-final rounds Mlle. le Blan (Sart, France) beat Miss Wilson (Notts) by 1 up; and Miss Marshall (Sandy Lodge) beat Miss Fowler (Harrogate) by 1 up. In the final Mile, le Blan beat Miss Marshall by 3 and 2.



**CONFERRING THE BADGE OF THE SOMATEN UPON THE QUEEN OF SPAIN AND HER DAUGHTERS: GENERAL PRIMO DE RIVERA PRESENTING THE BADGES.** The Somaten is a Militia body and, in some ways, equivalent to the Special Constabulary of this country. Its members are citizens who are willing to help the Government to maintain order in times of emergency. They provide their own weapons (usually, shot-guns). They are not uniformed; but wear a badge.



# "THE GREATEST AEROPLANE FLIGHT EVER MADE IN THE NORTH":

# THE WILKINS - EIELSON CROSSING— ALASKA TO SPITZBERGEN.



THE LEADER IN THE GREAT ALASKA-SPITZBERGEN FLIGHT ACROSS THE NORTH POLAR ICE: CAPTAIN G. H. WILKINS.



HOW THE NORTH POLAR SEA WAS CROSSED: CAPTAIN WILKINS'S MONOPLANE IN FLIGHT IN THE ARCTIC.



SMOKING THE PIPE OF CONTEMPLATION AFTER HIS GREAT ADVENTURE: CAPTAIN WILKINS IN HIS BEDROOM AT GREEN HARBOUR, SPITZBERGEN.



THE LANDING AT GREEN HARBOUR, SPITZBERGEN, AFTER THE RE-START FROM DEAD MAN'S ISLAND: THE MACHINE ABOUT TO TOUCH THE ICE-COVERED GROUND.



THE MOMENT AFTER THE MONOPLANE HAD LANDED AT GREEN HARBOUR, SPITZBERGEN: A GROUP OF INHABITANTS WELCOMING THE AIRMEN.



"HERR IHLEN, MANAGER OF THE WIRELESS STATION, TREATED US WITH BOUNTIFUL HOSPITALITY": A GROUP AT GREEN HARBOUR, WITH CAPTAIN WILKINS (SECOND FROM RIGHT) AND LIEUT. EIELSON (FOURTH FROM LEFT, IN FRONT).



"THE SMALLEST CRAFT EVER USED IN ARCTIC EXPLORATION": THE LOCKHEED MONOPLANE (WITH 220-H.P. WRIGHT "WHIRLWIND" ENGINE AT REST ON THE ICE AT GREEN HARBOUR, SPITZBERGEN, AFTER THE FLIGHT.

Captain G. H. Wilkins, the Australian airman, with Lieut. Carl B. Eielson as pilot, accomplished in April a wonderful flight of 2200 miles across the Arctic Sea from Point Barrow, Alaska, to Spitzbergen, in a Lockheed monoplane, the smallest craft ever used in Arctic exploration. Commander Byrd, U.S.N., described the adventure as "the greatest aeroplane flight ever made in the North." As noted in our issue of April 28, Captain Wilkins was Mr. Stefansson's second-in-command in the Canadian Arctic expedition of 1913-18. We now give some of the first photographs to reach this country illustrating the recent flight (known as the "Detroit News"-Wilkins expedition), and the landing at Green Harbour,

Spitzbergen. The monoplane first came down, some twenty hours after leaving Point Barrow, on the ice at Dead Man's Island, Spitzbergen, and the airmen were stormbound there for five days before they started again and reached Green Harbour. They left Spitzbergen, with their aeroplane, in the sealer "Hobby," and arrived at Tromsø, Norway, on May 15, receiving a great popular welcome. They expected to reach Oslo on May 24, and intend to visit later, in turn, Berlin, Antwerp, London, and New York. Captain Wilkins stated recently that he was planning a flight in the Antarctic from Ross Sea to Graham's Land, but would not attempt to rival Commander Byrd's effort to reach the South Pole.



# ARCTIC EXPLORATION BY AIRSHIP: THE "ITALIA'S" GREAT POLAR FLIGHT.



WITH "NOSE" TO GROUND FOR HER CREW TO LAND: THE ARRIVAL OF THE ITALIAN POLAR AIRSHIP "ITALIA" AT KING'S BAY, SPITZBERGEN, AFTER HER FLIGHT FROM VADSO, NORWAY—SHOWING MEN FROM THE SUPPLY SHIP, "CITTA DI MILANO," HELPING IN THE LANDING, AND THE AIRSHIP'S HANGAR (RIGHT).

IN ARCTIC KIT AND ARMED WITH PICKAXES FOR TRACK-CLEARING: MEN OF THE CREW OF THE "CITTA DI MILANO," SUPPLY SHIP TO THE "ITALIA."



A MOTOR-TRACTOR AT WORK IN ARCTIC SNOW: BRINGING PROVISIONS ASHORE FROM THE SUPPLY SHIP, "CITTA DI MILANO," AT KING'S BAY, SPITZBERGEN, FOR THE USE OF THE AIRSHIP'S CREW.



DIFFICULTIES OF AIRSHIP-HOUSING IN THE ARCTIC: THE CREW OF THE "CITTA DI MILANO" CLEARING SNOW FROM INSIDE THE GREAT HANGAR SPECIALLY CONSTRUCTED FOR THE "ITALIA" IN SPITZBERGEN.



WELL ARMED WITH WARMING LIQUID REFRESHMENT, AND SMILINGLY CONSCIOUS OF HIS GENIAL MISSION: ONE OF THE "CITTA DI MILANO'S" CREW.



CLEARING A TRACK THROUGH THE ICE AND SNOW OF SPITZBERGEN FOR THE LANDING OF SUPPLIES: MEMBERS OF THE CREW OF THE "CITTA DI MILANO" AT WORK WITH PICKAXE AND SHOVEL, AMONG THEIR SLEDGES AND DOGS.

General Nobile, the leader of the Italian North Polar scientific expedition in the airship "Italia," of which he is both the designer and commander, is adding a new and memorable chapter to the annals of Arctic exploration. On May 18 the airship returned to its base at King's Bay, Spitzbergen, after successfully concluding her first flight over the Polar regions. The "Italia" had flown for sixty-seven hours and covered 2500 miles, mostly in unfavourable weather conditions. General Nobile's report to the Italian Air Ministry was awaited with great interest, as likely to throw light on the mystery of Nicholas II. Land, the hope of sighting which had not been fulfilled. The start was made from King's

Bay on May 15 for a three days' flight with the object of visiting Greenland, Nicholas II. Land, and the North Pole regions. On the 16th General Nobile reported having flown over an unexplored zone between Spitzbergen and Francis Joseph Land, and passed near Alfred Harmsworth Island. He dropped the symbol of St. Mark on the ice at the eighty-second parallel in honour of Francesco Querini, a member of the expedition led by the Duke of the Abruzzi. Later, the airship passed over Novaya Zemlya. Our photographs, which are some of the first to reach this country, illustrate, of course, earlier stages of the expedition, on the arrival of the "Italia" at King's Bay, Spitzbergen, from Vadso, Norway.



# A DREAM OF INKERMAN: THE MOST DRAMATIC MILITARY TABLEAU IN THE ROYAL TOURNAMENT.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU. (COPYRIGHTED.)



HOLDING THE BARRIER AGAINST THE RUSSIANS AT THE BATTLE OF INKERMAN: A HISTORIC MEMORY OF THE ROYAL SCOTS FUSILIERS RE-ENACTED IN THE ROYAL TOURNAMENT AT OLYMPIA ON THE 250TH ANNIVERSARY OF THE REGIMENT'S FOUNDATION.

A great feature in this year's Royal Tournament, which the King arranged to open at Olympia on May 24, is a historical pageant enacted by the 1st Battalion Royal Scots Fusiliers to mark the 250th anniversary of that regiment's foundation. Among the periods presented are:—1678. The raising of the regiment by the Earl of Mar; 1742. The Marlborough period; 1790. Service in Canada; 1826. The time of Wellington; 1860. Service in the West Indies; and 1914. Mobilisation for the Great War. The most dramatic episode, however, is that illustrated above, representing the part which the regiment played at the

Battle of Inkerman in the Crimean War. It opens with a night scene, and the entry of a guard of honour of the Royal Scots Fusiliers in modern uniform. They take up their position in the corners of the arena, pile arms, and lie down to sleep, while sentries march to and fro. What follows represents the soldiers' dream of a glorious incident in their regiment's history—the holding of the "barrier" at Inkerman against hordes of Russians. In the centre is seen the regimental colour surrounded by its defenders. The flag is almost captured, until finally reinforcements arrive and the Russians are driven back.



A WINDOW ON THE WORLD: THE MOST INTERESTING NEWS OF THE WEEK RECORDED IN ILLUSTRATIONS.



**THE PRINCE'S NEW SUMMER RESIDENCE FOR GOLF: MIDDLETON, NEAR THE LINKS AT SUNNINGDALE.**  
The Prince of Wales, who often visits the famous golf links at Sunningdale, in Berkshire, has taken Middleton, a neighbouring house, for ten weeks from the beginning of June. Middleton stands in its own grounds in a short road called Thirlage Hill, leading from the Chisham road to the links. It is pleasantly situated, with an extensive view over Chisham Common. The house belongs to Mr. Ward Paxton, a London business man.



**SPIKES TO PREVENT ANIMALS STRAYING ON THE LINE: A CURIOUS STRUCTURE ON A SOUTH AFRICAN RAILWAY.**  
This photograph, which has just reached us from a correspondent in South Africa, is entitled: "Spikes placed on a railway near Kimberley, to prevent animals from straying on the line." No further particulars are given, nor is it stated whether wild or domestic animals are in question. Even an elephant would probably step off quickly if he tried to cross the line here.



**LAYING THE FOUNDATION-STONE OF ULSTER'S PARLIAMENT BUILDINGS: THE GOVERNOR (THE DUKE OF ABERCORN) SPEAKING FROM THE DAIS.**  
As Governor of Northern Ireland, the Duke of Abercorn, on May 19, laid the foundation-stone of the new Parliament Buildings to be erected in Stormont Castle Park, Belfast, at the expense of the Imperial Government "in fulfilment of their statutory promise" in the Act that set up the Ulster Government. The first Parliament was opened by the King in Belfast City Hall.



**AN ATTRACTIVE FEATURE OF THE CHELSEA FLOWER SHOW: A BEAUTIFUL ROCK GARDEN.**  
The Chelsea Flower Show is always an event that attracts great interest during the London season, and affords opportunities to gardeners for comparing notes and assimilating new ideas. It was arranged to open this year's Flower Show on Wednesday, May 30. The beautiful rock garden shown in our illustration is the work of Mr. Clarence Elliot. When looking at it, the visitor may well find it difficult to realize that he is in the heart of London.



**PRINCESS MARY'S WHITE EGYPTIAN DONKEY BOUGHT BY HER AT LUXOR ARRIVES IN LONDON: THE ANIMAL AT MILLWALL DOCKS.**  
White Princess Mary Viscountess Lascelles and Viscount Lascelles were recently touring in Egypt, they visited Luxor, and there the Princess bought this white Egyptian donkey, named "Simon." It is intended, no doubt, as a pet for her two little sons, the Hon. George and Gerald Lascelles. "Simon" landed at the Millwall Docks, from the S.S. "Habu," on May 21.



**A BRITISH NAVAL SUCCESS IN AN ALGERIAN "BATTLE OF FLOWERS": THE DRAGON OF BONA.**  
This highly realistic Dragon, drawn up previously by a detachment of British Marines, won the first prize in a "Battle of Flowers" which was held recently at Bona, in Algeria. The Dragon was entered for the event by the First Submarine Flotilla. As our photograph, taken on the occasion, shows, it carried a number of passengers on board. Several other photographs which came with this one show that the standard of quality for decorative uses was very high.



**THE SOUTH AFRICAN FLAG QUESTION REVIVED: THE NEW NATIONAL FLAG, TO BE FLOWN FOR THE FIRST TIME ON UNION DAY.**  
On Union Day, May 31, the new South African flag is to be hoisted for the first time. At the Union capital and provincial capitals, and on Government offices in many places, the new flag is to be flown along with the Union Jack. Elsewhere, according to recent Government circulars, it is proposed to hoist only the National flag. This caused some discontent.



**EGRETS BOUGHT BY PRINCESS MARY IN EGYPT: THE BIRDS ON ARRIVAL IN LONDON.**  
Besides the white donkey shown in the adjoining photograph, Princess Mary during her visit to Egypt also purchased these two beautiful Egyptian egrets. The photograph was taken on their arrival at Millwall Docks a few days ago.



**BEARDED INDIANS OF BOLIVIA WITH THEIR BOWS AND ARROWS.**  
The "Bearded Indians" of Bolivia (writes a correspondent) are of strikingly Melanesian appearance. They carry gigantic bows and arrows. They are extremely primitive, with no knowledge of weaving or other arts, entirely nude and savage. Their customs are totally unlike those of any other known race in America, and far more like those of New Guinea or Papuan tribes.



**A WOMAN OF THE "BEARDED INDIAN" TRIBE IN BOLIVIA, WITH HER BABY.**  
The "Bearded Indians" of Bolivia (writes a correspondent) are of strikingly Melanesian appearance. They carry gigantic bows and arrows. They are extremely primitive, with no knowledge of weaving or other arts, entirely nude and savage. Their customs are totally unlike those of any other known race in America, and far more like those of New Guinea or Papuan tribes.



**A SOUTH AFRICAN RAILWAY ACCIDENT IN WHICH EIGHT LIVES WERE LOST: THE UNION EXPRESS PASSING THE WRECKAGE IN THE HEX RIVER VALLEY.**  
The mail train from Johannesburg to Cape Town was derailed on April 27, at about 6 a.m., while passing through the valley among the famous Hex River Mountains. The engine and six coaches left the rails, and the coaches caught fire and were burnt out. Eight people were killed, including the engine-driver.



**A SALVED GERMAN WARSHIP SEEN FROM THE FORTH BRIDGE: THE "MOLTKE" (KEEL UPWARDS) BEING TOWED TO ROSVITH.**  
The German battle-cruiser "Moltke," one of the scuttled fleet at Scapa Flow, was recently raised, keel upwards. On May 18 she left, in tow of three German tugs, for the voyage of 200 miles to Rosyth Dockyard. The start was delayed by unsettled weather, and in the Pentland Firth waves continually broke over the partly submerged hull, and the ships were carried considerably out of their course.



**THE HYDE PARK CASE: MISS IRENE SAVIDGE.**  
The Hyde Park case, in which Miss Irene Savidge was recently concerned, has been made the subject of a judicial inquiry. The Parliamentary Ombudsman on the terms of reference was postponed from May 22 to May 23, as there was an amendment to alter the scope of the inquiry.



**A HORTICULTURAL "GEM" FOR MERELY TEMPORARY EXISTENCE: A ROCK, WATER-FALL, AND POOL GARDEN AT THE CHELSEA FLOWER SHOW.**  
As noted under another of the above illustrations, the opening of the Chelsea Flower Show this year was fixed for May 21. Some charming specimens of the landscape-gardeners' art form, as usual, an attractive feature of the exhibition. The above example, described as a rock, waterfall, and pool garden, was designed by M. Marcel de Seel.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

**SIR PHILIP HUTCHINS.**

(Born, Jan. 28, 1838; died, May 21.) Probably the last of the East India Company's servants. Sometime a Member of the India Council. First went to India in 1857.

**MISS COMPTON.**

(Mrs. R. C. Carton.) Died on May 16. The famous comedy actress. Made her first appearance on the stage in October 1874. Daughter of Henry Compton, the well-known comedian.

**MR. A. C. FOX-DAVIES.**

(Born, Feb. 28, 1871; died, May 19.) Barrister and expert in heraldry and pedigrees. A former editor of Dod's "Peerage" and Burke's "Landed Gentry." Edited "Armorial Families."

**MISS ELEANOR C. LODGE.**

To receive the degree of D.Litt. (Oxon.). The first woman to do so in recognition of her published works. Principal of Westfield College for Women, Hampstead (University of London).

**MAJ.-GEN. SIR C. E. CALLWELL.**

(Born, April 2, 1859; died, May 16.) Soldier and distinguished writer on military matters. Author of "Small Wars," "Tactics of To-Day," "The Dardanelles," etc., etc.

**THE INTERNATIONAL GOLF MATCH AT PRESTWICK: ENGLAND—THE WINNERS.**

Back Row (left to right): J. A. Stout, T. P. Perkins, E. F. Storey, R. W. Hartley, R. H. Wethered. Front Row (left to right): R. H. Hardman, Dr. W. Tweddell, Sir E. Holderness, C. J. H. Tolley, J. B. Beddard.

**THE INTERNATIONAL GOLF MATCH AT PRESTWICK: SCOTLAND—THE LOSERS.**

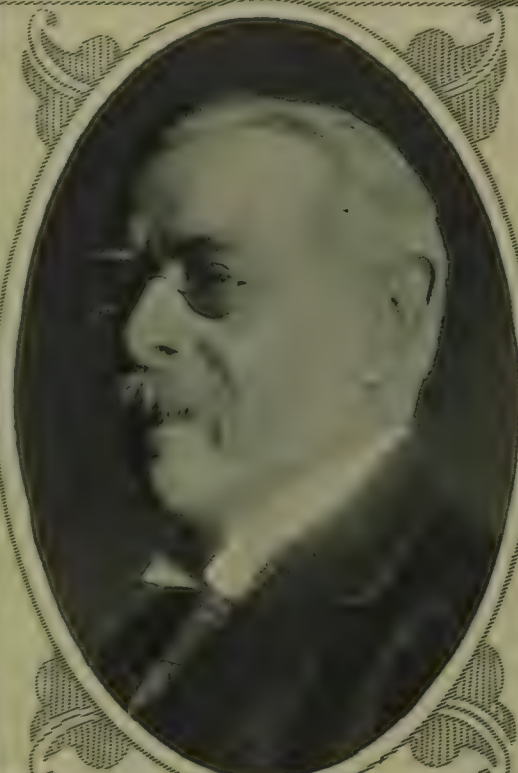
Back Row (left to right): W. B. Torrance, W. J. Guild, Major S. K. Thorburn, T. A. Torrance, A. Jamieson, W. Campbell. Sitting (left to right): R. Scott jun., J. L. C. Jenkins, R. Harris, W. L. Hope.

**SIR GEORGE FRAMPTON, R.A.**

(Born, 1860; died, May 21.) The distinguished sculptor. Among his works are the "Peter Pan" in Kensington Gardens, the much-discussed Edith Cavell Memorial in London, and the sculpture on Lloyd's building.

**PROFESSOR A. VALDEMARAS.**

Prime Minister of Lithuania. Visiting this country. Took a very prominent part in the reconstruction of his country. Revived the Lithuanian-Polish dispute by appealing to the League of Nations.

**SIR EDMUND GOSSE.**

(Born, Sept. 21, 1849; died, May 16.) The distinguished critic and poet. Librarian, House of Lords, 1904-14. A Trustee of the National Portrait Gallery. Had much influence on the literature of his time.





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CHEERYBLE BROS.

(Nicholas Nickleby.)

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AIRMAN NAVY CUT  
AIRMAN FLAKE.



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**"BOMB-  
DROPPING"  
IN PEACE AND  
WAR :  
NEWSPAPER  
DELIVERY BY  
GERMAN  
AEROPLANES ;  
AND A NEW BRITISH  
TORPEDO-PLANE  
DEMONSTRATION  
ON THE  
HUMBER.**



GERMAN AIRCRAFT USED FOR THE DISTRIBUTION OF NEWSPAPERS: AEROPLANES LEAVING THE TEMPELHOFFERFELD AERODROME, BERLIN, WITH THE THIRD DAILY DELIVERY (NOON EDITION) OF A BERLIN PAPER FOR THE PROVINCES.—(INSET) JOURNALISTIC "BOMB-DROPPING": PACKETS OF NEWSPAPERS FALLING FROM AN AEROPLANE IN FLIGHT.



LAUNCHING AN AERIAL TORPEDO FROM A NEW BRITISH COASTAL DEFENCE AND BOMBING MACHINE: THE BLACKBURN-NAPIER "RIPON" II. DURING ITS RECENT TRIALS ON THE HUMBER, AND THE SPLASH OF ITS DROPPED TORPEDO.



A NEW BRITISH TORPEDO-PLANE WITH A ONE-TON "DUMMY" TORPEDO IN POSITION BELOW: THE BLACKBURN-NAPIER "RIPON" II, CONVERTIBLE INTO A SEAPLANE BY CHANGING THE LANDING-WHEELS FOR FLOATS.

One of the Berlin newspapers, which circulates all over Germany, has organised a system of rapid distribution to the provinces by means of a squadron of special aeroplanes. The papers are rushed in fast cars to the Tempelhof Airfield, and there loaded, in marked packets, into the planes under the pilot's feet. Before him, as he sits at the wheel, is a list of delivery stations, and below each name is a button. Arriving over the spot he presses the appropriate button, and the packet of papers for that station is dropped, as shown in the second photograph.—At Brough, in East Yorkshire, on May 15, a demonstration was given of a new British "torpedo-plane," the Blackburn-Napier Ripon II, a

machine made by the Blackburn Aeroplane and Motor Company, of Brough and Leeds, and fitted with a 500-h.p. Napier "Lion" engine. A number of Air Ministry officials and foreign *attachés* were present. The machine flew over the Humber, and dropped a 12-ft.-long one-ton torpedo (a "dummy," in accordance with Admiralty regulations) upon an appointed mark. After dropping the torpedo, the pilot looped the loop, and showed by other evolutions that the machine is easily controllable. It carries an observer-gunner in a rear cockpit, thus rendering it capable of defence and independent of escort. It can be flown from the deck of an aircraft-carrier or used as a seaplane by changing landing-wheels for floats.



# THE WORLD OF SCIENCE.

## THE CIRCULATION OF THE BLOOD.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

"Honour a physician with the honour due unto him. . ."

THE second week of May 1928 has been a memorable one for men of science, and medical science in particular: for therein they foregathered to celebrate the publication by William Harvey of his discovery of the circulation of the blood. Three centuries ago he laid the foundation of modern medical practice; for not until this great physiological fact was clearly grasped could the ills that flesh is heir to be successfully attacked. Let it not be thought that this discovery is one that concerns only the medical man, the anatomist, or the physiologist. The nature of the circulation of the blood, and the functions of the blood, should be, at any rate in their essential features, understood by us all, since these themes intimately concern our well-being. Yet these are matters on which I venture to suspect the "man in the street" knows little or nothing.

Though even in Harvey's day it was clearly realised in the anatomical schools that the blood was not stagnant, they had no notion as to the nature of its movements, which were traced by Harvey only after long and laborious experiments based on his knowledge of the structure of the heart acquired during his studies in Padua, under Vesalius, the father of modern anatomy. The function of the valves which are set about the orifices leading from one chamber of the heart to the other was never appreciated by his predecessors; and until it was realised that these valves could at one moment provide a passage from one chamber to the other, and at the next form "water-tight" compartments, progress was impossible.

Harvey, then, was the first to show that the blood was contained in a system of closed tubes, and that it was kept in a state of constant circulation from the heart, all over the body, and back again to the heart, passing out by way of the arteries and back by the veins. But he had no microscope powerful enough to show him how the passage from the arterial to the venous system was made. The discovery of that excessively fine meshwork of blood-vessels known as the "capillaries," in which arteries end and veins begin, came later, with the development of the microscope. Nor had Harvey any knowledge of the nature of the blood. That, too, followed the development of the microscope; and with this revelation came the discovery of the functions of the blood. In the course of the last three hundred years we have learned much on these themes. Our youngest medical student can talk learnedly thereon. Nevertheless, to the layman, even now, they are secrets that are hid from him, so to speak. What, he will ask you, is the nature of the blood, and what are its functions?

It must suffice here to say that the blood is a fluid holding in suspension minute, disc-shaped

bodies, known as the "red corpuscles"; bodies so small that 10,000,000 of them will lie on a space one inch square. It is estimated that there are about 70,000,000,000 in every normal, healthy human body. As to their origin, there is still an element of doubt; but there is good evidence to show that they are formed in the "red marrow" of bones such as the ribs, and in the spleen. One curious fact about them is that, while in all the vertebrates, save the mammals, these red corpuscles have a central kernel, or "nucleus," this is wanting in the blood of mammals. But, besides the red, we have also what are known as the "white corpuscles," about which something will be said presently.

And now as to the functions of the blood. These are breathing, nutrition, and policing. All animals must absorb oxygen, and exchange it for carbon dioxide. This process we call "breathing." In the lowlier animals this vitally important exchange of gases takes place through the body wall, without the intervention of a blood-stream. But in the more complex, such as the insects, for example, and the vertebrates, these gases have to be carried in and out of the body by means of circulating blood. In the vertebrates the carriers are the red corpuscles. Their red colour is due to the presence of hæmaglobin, which has a special affinity for oxygen. For this purpose, in the fishes, the blood has to be brought into contact with the water holding oxygen in suspension. And this is done by means of the gills, which are delicate blood-vessels stretched

over a bony framework. Their excessively thin walls enable the red corpuscles to absorb the life-giving oxygen, which they bear away to the innermost recess of the tissues, and return with the poisonous carbon dioxide. In larval fishes (Fig. 3) and larval amphibia (Fig. 1) the gills are formed by long branches standing out from the head. Later, in the amphibia, these external gills are replaced by lungs, filled, as in ourselves, by atmospheric air through the nostrils.

The cream-like "chyle" formed in the intestine soon after a meal is taken up by a system of vessels known as the "lymphatics" and dropped into the

matter becomes converted into "me" is at present a mystery.

And now as to the part played by the blood in "policing" the body. Mention has already been made of the "white corpuscles." These are not nearly as numerous as the red, and they differ in another very important respect. They have a volition of their own, constantly changing their shape after the fashion of that primitive creature the "amœba."

Suppose a finger is scratched. Foreign matter gets into the wound, which is soon surrounded by a swollen, red, "inflamed" area. It may get worse and "fester," forming an "abscess," from which, presently, an offensive white matter escapes. What is the cause of this succession of events?

As soon as the foreign matter introduced into the wound made its presence felt, an "S.O.S." was sent to the white corpuscles, which forthwith commenced to force themselves through the walls of the blood-vessels at the seat of the injury, and to start at once on the task of arresting the invading organisms. Where these are few in number, the "all clear" is soon sounded, the wound heals, and we forget all about it. But the battle may be long; more and more corpuscles are called into action, and they die on the field. It is the accumulation of these dead that forms the "pus" of the abscess.

The germs of diseases, of various kinds, are in like manner attacked. Whether we live or die after infection depends on the results of the struggle made by these beneficent little bodies. In the adjoining photograph I reproduce one of Metchnikoff's figures, showing the way in which these corpuscles pass through the walls of the blood-vessel to the scene of action (Fig. 2).

Such, in broad outline, are some of the fruits of Harvey's labours. To him these things were impossible, for the microscope of his day was quite useless for investigations of this kind.

But there is another side to this picture, wherein we find the blood corpuscles attacked, instead of attacking. In this case, however, the red, and not the white, corpuscles are concerned. Some of the most lingering and painful diseases of man and his domesticated animals are due to organisms which contrive to penetrate and ensconce themselves within these red corpuscles, minute though they be. These insidious foes are protozoa which undergo part of their development within the bodies of insects. Malaria, carried by mosquitoes, is one of these.

Sleeping-sickness, carried by the tsetse-fly, another. In regard to this last it is to be noted that the presence of these organisms in the blood of animals native to the soil produces no ill effect: they have become immune. Man has yet to acquire a like power of resistance—or to find a sure and certain cure after infection.



FIG. 1. "IN LARVAL AMPHIBIA THE GILLS ARE FORMED BY LONG BRANCHES STANDING OUT FROM THE HEAD":  
*ICHTHYOPHIS GLUTINOSUS.*

The larval amphibian breathes by external gills. Under the microscope, or in the web of a frog's foot, the circulation of the blood is beautifully shown. Some idea of the incredible speed of this circulation may be gathered from the calculation that the whole of the blood in the human body can be pumped from the heart, out by the arteries, and back by the veins to the heart again in fifteen seconds. Along the carotid of a dog it has been found to travel at the rate of 10 inches a second.



FIG. 2. HOW THE BODY'S "POLICE FORCE" OF WHITE CORPUSCLES MOVES OUT TO ATTACK INVADERS: A WHITE CORPUSCLE (A) ESCAPING FROM A BLOOD-VESSEL THAT CONTAINS RED CORPUSCLES (BB).

The migration of the white corpuscles through the wall of a blood-vessel to attack invading organisms was first demonstrated by Metchnikoff, for many years the head of the Pasteur Institute. Some red corpuscles are seen lying within the vessel.

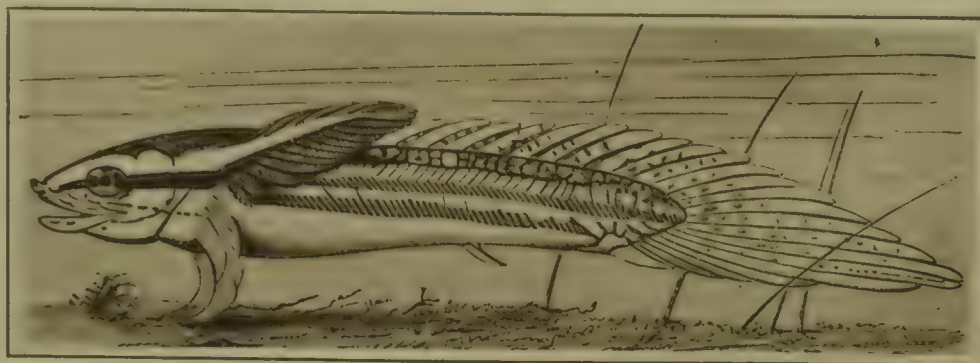


FIG. 3. HOW A LARVAL FISH BREATHES: POLYPTERUS, SHOWING THE LARGE EXTERNAL GILLS. Polypterus, like other larval fish, breathes by means of external gills. Later these are replaced by gills in the throat, covered on each side by the special plates known as the "gill-covers."

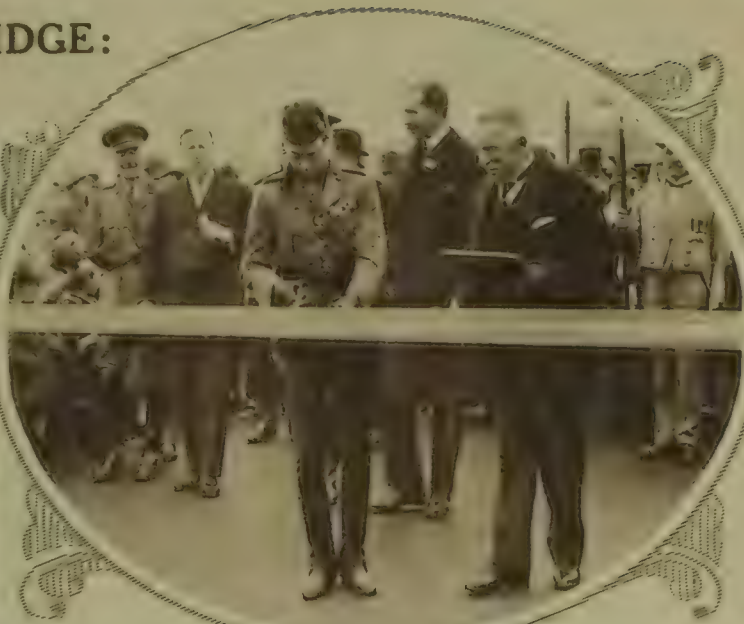
blood-stream through the sub-clavian vein at the base of the neck. That is where our dinner goes. That "chyle," borne along in the blood-stream, is seized upon by the wasted tissues, the tired brain, the legs after a long walk, the arms after a pull on the river, and so on. The exact process by which that precious digested



## THE PRINCE OPENS THE ROYAL TWEED BRIDGE: "A GREAT ACHIEVEMENT."



THE PRINCE OF WALES (IN COLONEL'S UNIFORM OF THE ROYAL SCOTS FUSILIERS) LISTENING TO THE MAYOR'S ADDRESS AT BERWICK STATION—(ON THE EXTREME RIGHT) THE DUKE OF NORTHUMBERLAND.



THE PRINCE OF WALES CUTTING A RIBBON ACROSS THE ROADWAY AT THE NORTH END OF THE NEW BRIDGE, AFTER HIS SPEECH DECLARING IT OPEN: THE CULMINATING CEREMONY.



"THE GREAT ARCH SPAN OF 361 FT. CONSTITUTES A 'RECORD,' AND IS A FEATHER IN THE CAP OF BRITISH ENGINEERS": THE ROYAL TWEED BRIDGE AT BERWICK OPENED BY THE PRINCE, THE LONGEST HIGHWAY BRIDGE IN BRITAIN, AND THREE OF THE FOUR ARCHES (OF UNEQUAL SPAN OWING TO TIDES AND ROAD GRADIENT) THE LARGEST YET BUILT OF REINFORCED CONCRETE IN THIS COUNTRY.



HIS MAJESTY'S SUBJECTS WHO WERE PRESENT THE OPENING OF THE ROYAL BORDER BRIDGE YEAR 1850.

SPECTATORS WHO SAW QUEEN VICTORIA OPEN THE RAILWAY BRIDGE IN 1850: OLD INHABITANTS OF BERWICK, WITH WHOM THE PRINCE CHATTED AFTER OPENING THE NEW HIGHWAY BRIDGE.



THE PRINCE ACCEPTING THE GIFT OF A TWEED SALMON FROM FISHERMEN: AN INTERESTING INCIDENT BEFORE HE WALKED ACROSS THE BRIDGE AFTER OPENING IT.

The Prince of Wales on May 16 opened the new Royal Tweed Bridge at Berwick, the longest highway bridge in the United Kingdom. Including the approaches, its length is 1410 ft., while three of its four arches are the largest yet constructed of ferro-concrete in this country. They are of unequal span, to suit the gradient of the roadway, and the first arch on the Berwick side had to be so built as to cross the tidal flow of the river. Its span is 361 ft., while the others are respectively 285 ft., 284 ft., and 167 ft. In his speech, the Prince said: "The great arch span of 361 ft. constitutes a 'record,' and is a feather in the cap of British engineers. It is a product of British cement, British steel, British stone, British brains, and

British labour. . . . It is a great achievement." The new bridge has been built from the designs of Messrs. L. G. Mouchel and Partners, at a cost of about £160,000, jointly provided by the Town Council, the County Council of Northumberland, and the Ministry of Transport. It was necessitated by the vast increase of motor-traffic, for which Old Berwick Bridge, built by James I., had become quite inadequate. The old bridge, which is partly visible behind the new one in our central photograph, is to be preserved as an ancient monument. At the opening ceremony were old people who had seen Queen Victoria open the neighbouring Royal Border Bridge (the railway bridge) in 1850.



# Fashions & Fancies

HATS, SHOES, AND STOCKINGS ARE ASSUMING UNUSUAL FORMS THIS SEASON, IN SYMPATHY WITH FASHION'S IMAGINATIVE MOOD. ORIGINALITY IS HER COMMAND.

## The Coloured-Heel Stocking.

A fascinating new mode has just made its interesting début on this side of the Channel. During the last few months, dark stockings have become almost a uniform. But with the advent of lighter summer frocks, the light stocking is bound to return, for it is a fatal mistake (for all but the unbelievably slim) to have stockings darker than your frock. As though loath to relinquish altogether the dark shades, however, Fashion has combined both in the new stockings. Some, in shades of nude and pinky-beige, for instance, boast pointed heels and seams in black; while light fawn stockings are completed in the same manner with heels of dark nigger. The effect is most attractive, particularly with the pink and black, worn at night with a frock in these colourings. The shoes must match the heels, so that at a distance the back of the shoe seems to continue up the ankle in a slim triangle. There is a new variation, by the way, of the geometrically shaped heel. This is a quite elaborate pattern in uneven lengths, like a section of battlements. These extend to each side of the ankle. Shoes, too, are more elaborate this season. The inevitable one-strap is varied by sandal shoes with a central bar, by two small straps, and other variations. Many smart shoes have a broad curving band coming from each side of the instep, forming part of the shoe, and continuing across the arch of the foot, fastened with an enamelled buckle in the centre.

## Hats of Lace and Straw.

The hats designed for Ascot are most original this season. Formerly, there has not been much variation in the wide-brimmed straws in light colours trimmed with petersham ribbon or flowers, but now the mode is far more striking. There are hats with éru lace crowns and black velvet brims; others in "natural" bako with half the brim in fine black lace or net, and bangkoks with the brims worked in intricate openwork patterns which look as fine as the most delicate lace. "Natural" colour and shades of yellow, allied with black, are undoubtedly the smartest colour schemes. You will see black lace over these light-coloured crowns and *vice versa*, the curious combination of lace and straw being most effective. A collection of the loveliest models from Paris expressing this mode is to be seen at Woollands, Knightsbridge, S.W., whose "hat salon" is



Here is a trio of very smart hats in bako straw destined for the season's gaieties. The one above is in brown, trimmed with fawn petersham ribbon, and next is a navy-blue bound with ciré. The wide-brimmed affair is in white with an insertion of black straw swathed with petersham. They may be seen in the salons of Woollands, Knightsbridge, S.W.

justly famous. From there, by the way, come the trio of distinctive hats for engagements in town sketched above. They are all of bako straw trimmed with petersham, expressed in brown, navy-blue, and (the one below) in white and black. There are also attractive wide-brimmed crinoline straws trimmed with three quills and ciré ribbon, available for 2½ guineas; and a huge number of smart felts costing only 29s. 6d., including copies of models from all the leading Paris milliners.



Very neat and practical are these attractive tennis outfits from Robinson and Cleaver's, Regent St., W. The dresses are in washing crêpe-de-Chine, and the coat is of lightly coloured wool interwoven with silver tinsel and collared with clipped wool.

## Smart Outfits for the Courts.

Tennis clothes nowadays have to be as carefully chosen as an Ascot toilette. They are subject to a great deal of criticism from the onlookers, and it is a well-known, though inexplicable, fact that it is impossible to play well if one is conscious of something wrong with one's outfit. Practical well-cut tennis frocks which are smart without being obtrusive, the ideal of all sports modes, are a speciality of Robinson and Cleaver, of Regent Street, W., who are responsible for the two dresses sketched here. Both are in washing crêpe-de-Chine, the one with the broad stitched belt costing 79s. 6d., and the other 63s. 9d. Over the latter is worn a fascinating little coat in wool checked with silver tinsel, completed with a clipped wool collar. The loveliest colourings are available, and the price is 84s. Crêpe-de-Chine tennis frocks range from 49s. 9d., and dresses of heavy spun silk are from 29s. 9d. Linen is another good material for tennis frocks, as it washes beautifully and never loses its pure whiteness. There are models at all prices, ranging from 9s. 11d. to 28s. 9d., and many of these are illustrated in a useful little book entitled "The Linen Vogue," published by this firm. It will be sent post free on request to all who mention the name of this paper. Apart from frocks, there are linen waistcoats, hats, lingerie, children's outfits, and household accessories also illustrated. Charming sleeveless linen coats, bound in white, and with pockets of fine hand-drawn stitching, are obtainable for 12s. 11d. in lovely colours.

## A Household Hint.

There are few more efficient aids to a quick and easy, yet thorough, furniture cleaning than the well-known "Ronuk" sanitary polishes. "Ronuk" floor polish, which has a really refreshing smell and valuable antiseptic qualities, is most economical in use, for it produces a durable surface which can be revived again and again merely by dry rubbing and dusting. It is packed in all popular sizes, but at this time of year the big new "half-crown" tin is in great demand. To facilitate its use, the manufacturers have perfected the ingenious "Ronuk" popular floor brush, which "reaches everywhere from anywhere," like a hand on a long arm, and saves all kneeling. "Ronuk" furniture cream, packed in glass bottles or in attractive blue vases, is also an old favourite, but it is perhaps news to many to hear that, in addition to its primary function, it is splendid for cleaning and polishing the delicately coloured evening shoes which are now in such vogue. There is "Ronuk" boot polish, too, for shoes of all kinds.

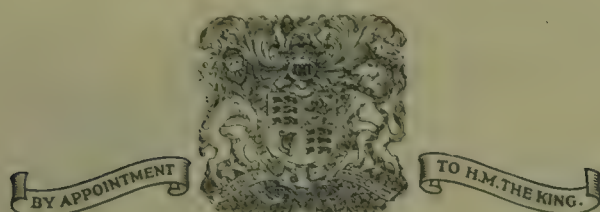
## A Healthy Tonic.

At this time of year nearly everyone suffers from a feeling of being run down and depressed, which is due to the unsettling conditions of weather and season upon the system. A healthy, invigorating beverage which clears the system and makes the organs of the body healthily active is Dinneford's pure fluid magnesia. Not only does it benefit grown-ups, but it is an excellent first line of defence against all childish ailments, and can be given with perfect confidence. Indigestion and all ills caused by a superfluity of acids are remedied by this simple prescription.

## The Sunshine Vitamin.

Thanks to the efforts of the food experts, there can be few women to-day who are not aware of the importance of vitamins in the daily diet. Very welcome, therefore, is the announcement by Huntley and Palmers that, of their famous biscuits, two—"Breakfast" and "Sweetcake"—are now made with the definite addition of Vitamin D, the sunshine Vitamin—and this without any increase in price. Now the housewife who provides these biscuits—already firm family favourites—can be sure that those for whose health she is so largely responsible shall not be without this vital Vitamin D. "Breakfast" and "Sweetcake" Biscuits will undoubtedly be figuring prominently on well-planned shopping lists.





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## THE FURNITURE OF OUR OWN TIME.

By JOHN GLOAG, Author of "Time, Taste and Furniture," "Home Life in History," "Artifex, or the Future of Craftsmanship," etc.



A BUREAU AND STOOL IN BRITISH COLUMBIA HEMLOCK, DESIGNED BY W. J. PALMER-JONES.

the Bond Street landing-stage and descended by the lifts to view the collection of fine early twentieth-

THE scene is a famous London sale-room some hundred and fifty years hence. Auctioneers are still in the world, because collectors will always be in the world, and on this particular occasion every connoisseur of fine furniture has flown to

where. It was the decoration of anarchy; and the whole "New Art" movement hampered the growth of modern furniture design and helped to divert a great section of contemporary craftsmanship from original work to the uninspired business of copying what the cabinet-makers of the past had made.

But a few craftsmen concerned themselves with original work, and of these Ernest Gimson (who died in 1919) and Sidney Barnsley (who died in 1926) were the greatest. Their furniture was very simple in design, expressing its function before anything else and being in every way fit to perform that function. Ornamentation came quite naturally as an embellishment of construction. They made the most of the decorative attributes of the beautiful materials they worked in—richly figured English oak and English walnut. They drew fine lines on their surfaces with inlays of holly and box and ebony; they varied the surfaces of drawer fronts and cupboard doors to create a subtle play of light and shade. Love of their material was vividly expressed, and they possessed the indescribable "sense of touch" that only appears when craftsmanship is a manifestation of genius.

William Morris certainly influenced their early work; but during the first two decades of the present century these craftsmen developed what we can recognise as a true twentieth-century style. There is quite a definite "Gimson" tradition in furniture-making today, a school of design which has many active exponents. The work of Gordon Russell, a most talented craftsman, has its roots in the "Gimson" tradition. But all these contemporary designers are influenced by a thing more ancient still; for they are influenced by the English tradition, which has been revived in modern furniture with all the refreshing grace it possessed in the early years of the eighteenth century, before it was baffled and oppressed by fashion.

Modern furniture is subjected to many influences, and since the 1925 Exposition des Arts Décoratifs in Paris there have been many self-conscious decorative experiments, some of which cannot quite escape the air of the cabaret. But the distinguishing feature of the furniture of our own time is a reliance on the colour and marking of wood, a great appreciation of the ornamental importance of material, and an almost complete abandonment of carved decoration. The

designers who work in the "Gimson" tradition produce exquisite combinations of English woods, such as cabinets of English oak, with veneered panels of burr elm, inlaid lines of yew-tree, and handles of laburnum. They will turn graceful spindle-backed and ladder-backed chairs in yew or ash or brown oak, with seats of rush or shaped elm. They treat their wood well, scorning the stains that darken the rich natural colours to obtain what is called an "antique" finish. Wax polish is used to give lustre



AN EXQUISITE COMBINATION OF ENGLISH WOODS IN TRUE TWENTIETH-CENTURY STYLE ROOTED IN THE "GIMSON" TRADITION: A CABINET OF ENGLISH WALNUT, INLAID WITH EBONY, BOX, AND LABURNUM, DESIGNED BY GORDON RUSSELL.

to the surface and to preserve the tone of the wood, and time will very quickly deepen that tone, turning walnut to dark smoky gold, and oak to warm brown, and yew to a full purply orange hue—time and fairly frequent polishing.

The lines of these cabinets and wardrobes and chests are all simple. It has been said that twentieth-century furniture is austere—grimly puritanical, in fact; but its simplicity is never graceless. In the work of the "Gimson" tradition there is less of the easy, curving elegance of the eighteenth century and more of the solid worth of Cromwellian times. This is not to say that there is any hint of imitation about this modern furniture, any remote suggestion that it is attempting to copy the ideas of some other day; but it betrays definite seventeenth-century affinities. Craftsmen like Gimson and Barnsley and Peter Waals and Gordon Russell have taken up the development of English furniture where the mid-seventeenth century left it. They have ignored the Restoration and its vigorous magnificence, and have forgotten the eighteenth century altogether, and the character of their furniture is as English, and as satisfyingly English, as the best work of the Cromwellian period.

Even when accomplished designers like Mr. C. A. Richter use such rich and elaborate woods as Ancona walnut, Macassar ebony, and white sycamore, selecting wonderfully marked veneers, and fluting the vertical members of their designs to give still more colour variety to their material, they retain that respect for wood which makes the work of English craftsmen so utterly different from the work of Continental designers. The Paris exhibition has suddenly introduced a number of English designers to new and exciting possibilities; and during the last two years there has been a wave of modernism in furniture. Some of the ideas washed up have been eccentric rather than pleasant; and there have been some quite unsuccessful attempts to assimilate French and Belgian conceptions of decoration. The Continental attitude towards material is so fundamentally different from

(Continued on page 972.)



INSPIRED BY A LOVE OF BEAUTIFUL MATERIALS, WITH A SCORN OF DARKENING STAINS, AND ABANDONMENT OF CARVED DECORATION: A SMALL SIDEBOARD IN ENGLISH OAK, DESIGNED BY EDWARD BARNSELEY, SON OF THE LATE SIDNEY BARNSELEY.

century pieces that is (in the old-time phrase) "coming under the hammer."

There is much expert discussion regarding two or three of the lots, some holding that they are original "Gimson" pieces, some contending that they are the work of Sidney Barnsley. There is an indubitably genuine "Heal" sideboard, and some Gordon Russell cabinets. To these people of futurity there is a clear and unmistakable early twentieth-century style, as distinct and as gracious and rich as the styles of the seventeenth and eighteenth centuries. To them the craftsmen of Edwardian and Neo-Georgian times appear as great and as able as Chippendale, Hepplewhite, Shearer, and Sheraton appear to us; and our disregard of contemporary craftsmanship and our passion for imitating antiques are quite inexplicable to the men and women of the twenty-first century.

We may leave our imaginary sale in the far future, and examine the cause of this odd condition, when so many of us prefer to have copies (and not always good copies) of the work of the past, to having the fine and beautiful furniture the craftsmen and designers of our own time produce. The explanation is simple: we have been badly frightened, first by the concentrated ugliness of mid-nineteenth century furniture, and secondly by the riotous outburst of original design that concluded the long Victorian period and rejoiced in the name of "New Art." That fantastic orgy of originality gave the word "modern" a bad taste in our mouths. Modern furniture for years meant bizarre crankiness; it immediately suggested chairs that grew up from the carpet as the twisted roots of mangroves writhe up from the bed of a swamp; it gave us visions of incredible plants climbing over wardrobes and chests and cabinets, twirling about in the name of free ornament, and bursting into tulip-like blossoms every-



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## THE WORLD OF MUSIC.

### REFLECTIONS AT COVENT GARDEN.

THE first weeks of the Opera season at Covent Garden this year are so taken up with the two cycles of the "Ring" that there is little else to write about. There have, however, been performances of "Tannhäuser" and "Die Meistersinger" which have been conspicuously good. "Tannhäuser" is, in my opinion, one of the worst operas ever written by a great musician, and the more one reflects upon it the more sympathetic one becomes with the members of the Jockey Club who hissed, howled, and whistled it off the stage in 1861 at Paris.

Unfortunately, however, their criticism, unfavourable as it was, did not rest upon musical grounds. They probably would have liked it immensely under different circumstances. What annoyed them chiefly was that there was no conventional ballet and that the composer had the impudence to take his work seriously, and not look upon himself as merely existing to amuse them. They were true-blue conservatives and hated revolutionary ideas in music as much as, if not more, than anywhere else. Wagner was not only a German, but a German who had been implicated in the 1848 Revolution, and therefore he and his doings were suspect.

But was there ever anything really new and revolutionary about "Tannhäuser"? It may sound unbelievable, but in my opinion "Tannhäuser" was about as revolutionary—musically speaking—in the days when it was composed as the tune of "Ta-ra-boom-de-ay" was in the good days of our fathers.

No doubt, especially in the revised Paris version of the overture and Venusberg music, Wagner was a greater orchestral virtuoso than any other living composer with the exception of Berlioz. But that is all. In essentials there is nothing new, and there never was anything new, in the whole score of "Tannhäuser."

Now, if we want an example of the real musical

"Symphonie Fantastique" about the years 1836-38, when Wagner was about twenty-three years old. Berlioz was only a few years older than Wagner, but he was a hundred years in advance of him musically, and Wagner himself has admitted it. Somewhere in his autobiography Wagner declares that he felt like an ignorant child by the side of Berlioz, whose music filled him with wonder and astonishment.

In "Tannhäuser" the melody and the harmony are neither new nor beautiful, although a certain novelty may be claimed for the use of the strings in the Venusberg music. The musical themes of "Tannhäuser" are excessively crude and vulgar, and as for the general conception of the drama, with its banal antithesis of moral and profane love, we might admit that such an antithesis could be imagined wherein real values were expressed, but Wagner's values as given in his music are of the shoddiest kind. It is the obvious and the spectacular all through which he goes after, and "Tannhäuser" is consequently one of the most blatantly commonplace works which the mind of a highly gifted man has ever conceived.

In listening to "Tannhäuser" we cannot even get the pleasure which fine singing may give. Lauritz Melchior was a true Wagnerian Tannhäuser and sang forcibly; Ivar Andresen has a superb voice; and Frida Leider and Göta Ljungberg we all know as

excellent Wagnerian singers. But it is, unfortunately, no real compliment to be told that you are an excellent Wagnerian singer. The old jibe that you did not need to sing to be a Wagnerian singer is distressingly true. As a matter of fact, it matters very little in Wagner's operas whether you sing the notes that are

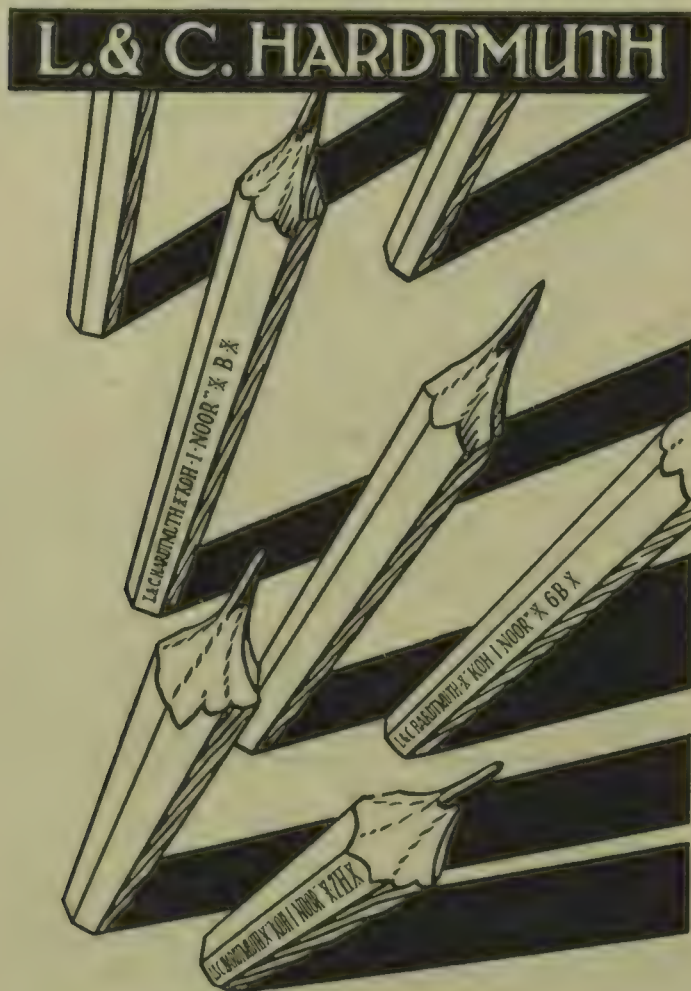
(Continued overleaf.)



A PICTURE PRESENTED TO THE DUKE OF NORTHUMBERLAND ON HIS RETIREMENT FROM THE PRESIDENCY OF THE INSTITUTION OF NAVAL ARCHITECTS: "H.M.S. HOOD," BY BERNARD GRIBBLE.

Mr. Bernard Gribble was commissioned by the Institution of Naval Architects to paint this picture for their presentation to their retiring President, the Duke of Northumberland. H.M.S. "Hood" was designed by Sir Eustace Tennyson-D'Eyncourt, Director of Naval Construction, who has complimented the artist on his fine painting. Mr. Gribble is marine painter to the Shipwrights' Company. His father was the architect of the Brompton Oratory.—[By Courtesy of the Artist.]

revolutionary we have one to hand in Wagner's contemporary, Berlioz. Berlioz's music is novel in its character, in its instrumentation, even to-day; and ninety years ago its novelty and originality were so astounding that the word "revolutionary" is exactly the right epithet to apply to it. Berlioz wrote the



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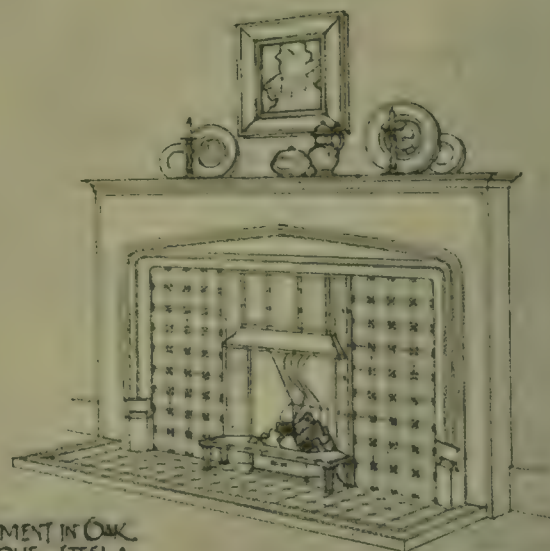
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*Continued.*

I was going to say that it doesn't matter whether you sing any notes at all, but just make loud noises of no particular pitch, but roughly high or low in the scale. This is an exaggeration perhaps, but not so very great an exaggeration, as anyone who listens carefully to the rôles of Mime and Alberich as habitually performed will admit.

It is certainly true, however, that you could often go up when Wagner goes down and down when Wagner goes up, and frequently change the notes without affecting the meaning of his music. As for pure singing, true singing, singing in which the singer gives pure intonation, plumb on the middle of each note in a phrase or theme—such singing is hardly ever heard in Wagner, and is obviously unnecessary. But it is necessary when it comes to singing the music of really great composers, such as Gluck, Mozart, or Beethoven; and the public often discovers to its astonishment how poor a display some of its favourites make when they essay non-Wagnerian opera.

It is partly for this reason that the production of "Armide" did not draw the public this year. Another reason was that there was not time for the critics to inform the public what a remarkably fine work "Armide" was before its allotted three performances came to an end. But such operas as "Armide" demand something near absolute perfection of singing and playing. When a great composer like Gluck or Mozart composes for the voice, he puts such a wealth of expression into the melodic contours that only the finest singers can do them justice. It is as if a fine linear drawing by a great master like Raphael were to be reproduced by a series of thumb-marks when one hears the Wagnerian singer attempting to sing Gluck or Mozart. Naturally, when all the subtlety and "life" is taken out of these melodic outlines the listeners think that the music is dull. Actually, also, their ears are so debauched by the avalanches of sound with which they are accustomed to being assaulted by Wagner that they can no longer hear these fine distinctions: their ears are numbed.

It will take another fifty years before we recover from this Wagnerian debauchery. In the past the protests have been isolated and feeble, but they are daily growing and will continue to grow in number. The trouble is that Wagner had such a genius for theatrical effect and such prodigious virtuosity that he can deceive many intelligent music-lovers for a

very long time. It is only the most musical who see through him, and it needs a carefully cultivated musical sensibility to detect how crude and meaningless his vast masses of sound really are. When you lift the pompous cloak of elaborate noise and look behind at what is said, you discover an empty void. Nothing at all is being said. It is a mere onward, ever-rolling, hollow reverberation, now loud, now soft, now fierce, now cooing; but it is reverberation for its own sake, and it means absolutely nothing at all.

This is truly an astonishing fact, and one that needs examination by really critical minds. It would, indeed, hardly be credible to the layman, who might imagine I was speaking from sheer prejudice were I unable to remind him of the astonishing impostures which occur elsewhere in life. We all know that among politicians, financiers, and preachers there have been colossal humbugs whose words sounded golden, far more golden than the words of the honest men whom they defrauded. And so it is in art. There are artists whose pretensions, like Wagner's, are beyond description. They aim at the very highest; nothing less can satisfy them; and they fill the world, as Wagner did, with their shouting and their protestation that they will live and die for art, and that all men must listen to them—and in the meantime supply them with unlimited money.

And, strangely enough, the world always listens, fills their pockets for a time, and thinks them tremendous fellows; whilst, unheeded by the side of one of these self-inflated giants, there may exist, or hardly exist, a genuine artist who has something real to say, but whose words, though they are more precious than gold, will not be heard until he is dead. There is no cure for this, since to cure it would need a world where the majority of us were so highly discriminating that we should be Coleridges and Matthew Arnolds. And even the Matthew Arnolds—although not the Coleridges—make mistakes. Did not Matthew Arnold describe Shelley, the greatest of our lyric poets, the inspiration of the very finest of English men and women for the last hundred years, as an "ineffectual angel"?

It is time, it is the general critical, plumbing, investigating, discriminating sense of mankind, which eventually discovers who the really great men are. And it discovers this by the simple process of finding that they

have something valuable to give. The fate of Wagner will be that more and more men will discover that he has nothing at all to give them, and then they will cease to listen to him. At present his theatrical virtuosity still stimulates their nerves, but when that ceases to work there will be nothing to fall back upon in him, nothing at all. W. J. TURNER.

## THE FURNITURE OF OUR OWN TIME.

(Continued from Page 968.)

that of the English designer that our furniture can seldom draw much inspiration from these external sources. The modern French designer regards material as something to be driven: wood has a job to do; it has to be decorative in the particular way he has decided in his studio—for all decisions regarding design come from the drawing-board in France and not from the bench. Design is something that is imposed upon material; and wood is not a tractable material when it is bullied into alien shapes and its subtle qualities overlooked. Modern English designers understand wood; they work with it, coax it, get the very best out of it, respect its limitations, and discover a whole world of hidden beauty in its shaping. It is this comprehending craftsmanship that has always made English furniture so beautiful. In Stuart, Cromwellian, Queen Anne, and Georgian times craftsmen enjoyed this gift of understanding material, and now in our own time it has been rediscovered, and consequently beautiful modern furniture is being made—furniture that is worth collecting for the sake of its beauty and its good workmanship. Already the work of Ernest Gimson and Sidney Barnsley is rare, practically unobtainable; for those craftsmen only made a limited number of things during their lives.

But it is a bad plan to wait until furniture becomes rare before trying to collect it. There is a good case for collecting the fine things made in the twentieth century; there is a far better case for furnishing modern houses with modern furniture instead of with imitations of antique designs. The craftsmen of to-day deserve our support, for they have been forming the style by which these first three decades of our century will be remembered, when this transient craze for imitation and the people who fostered it will be utterly forgotten.

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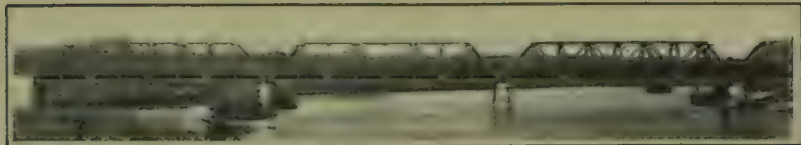
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## THE CHRONICLE OF THE CAR.

### TOURING TIME.

THE best time of year has come round again, the time when we all begin to yearn for the open road and make our plans for what shall be,



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as it has always been going to be, the perfect motor-tour.

Who of us is there who has not, year after year, said something like this: "This year, at all events, I am determined to tour in comfort. I cannot

control the weather, nor the beastliness of bad hotels, nor their prices, but I can control what and who goes into my motor-car"? Yes, we don't mind boasting at all, and if ever there was a piece of unjustifiable boasting, it is that last remark. If we are going to tour alone, there is some faint chance that we shall be allowed to load and people our car as we wish to. It is by no means a certainty, but still there is a sporting chance. If, as I imagine most of us are going to do, we are going to tour at least two in number, chaos nearly always sets in immediately, and all the plans are scattered to the winds.

#### The Luggage Problem.

We all have our own theories about the amount of luggage which ought to be carried. I have several theories, all elastic, and most of them quite unworkable; but how many of us can, with our hands on our hearts, swear that we have ever carried out a tour with either the exact amount of luggage planned or the exact amount, no more and no less, that was needed. I am not sending in my name for admission to that exclusive list.

As regards actual clothes that you may consider necessary on a trip, I find that very few people, even the most experienced of motor wanderers, ever seem to remember that laundries exist in very many places, and the great majority of people who start off in moderate-sized cars for a week or a fortnight burden themselves with enough clothes for a month. It adds to the weight carried by the car, it reduces the amount of space, and it is very bad for your clothes.

#### Heavy Suit-Cases.

This is possibly a trifle obvious, but it is exactly the kind of elementary thing that I personally forget with the greatest regularity every year. Because one shirt seems to weigh very little when you hold it up, it is wise not to forget that two pairs of boots, two tweed suits, and other matters, weigh a

great deal more when they are all lumped together. Then there is the question of the kind of luggage in which to carry one's necessities. Here, again, one is apt to forget the weight of the suit-case itself when packing for a fortnight's trip, and most suit-cases are pretty heavy when you come to weigh them. Two well-stuffed suit-cases, as well as the extra coats and rugs and oddments which we love to have about us, make quite an appreciable load.

#### Special Trunks.

After searching for a good many years for a reasonable way of carrying my clothes, I have come to the conclusion that one of the best investments one can possibly make is the price of a really light trunk to go on the grid at the back, holding two or three featherweight suit-cases. I once had such a trunk, and I do not think I am exaggerating when I say that it halved the worries of touring for me. Complete with its two suit-cases, 26 in. long



TOURING IN THE BEAUTIFUL DARENTH VALLEY: A 14-40-H.P. HUMBER AT THE OLD-WORLD VILLAGE OF EYNSFORD, A FAVOURITE RESORT FOR MOTORISTS IN KENT.

by 8 in. high by 14 in. deep, it weighed 23 lb. This was some years ago, and I daresay that its successors are better—and, possibly, cheaper. Six

[Continued overleaf.]

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*(Continued)*

guineas was quite "in order" as the price for a two-case trunk.

**New-Tyres Time.** It is at this exciting moment—that is to say, when the dining-room table is scattered with maps, and no two people can agree as to where we want to go—that I always try to fix as the date for

that glorious new-tyre feeling on your holiday trip than, so to speak, to waste it in every-day life.

#### The Party.

How many constitute the ideal motor-touring party? is a question to which obviously there are too many answers, all correct. Yet it is one which I always put to myself when these great days come round. It is really a question of comfort versus company. If there are only two of you, there is obviously far more room for paraphernalia. If—and this is probably where you will begin insidiously to break all the excellent rules you have been making about carrying needless dead-weight—you are two only, you will begin smuggling all kinds of ponderous junk into the back compartment.

With the addition of a third or a fourth to the party these things don't matter, as the chances are that the conduct of the tour in these respects will be governed by a major-

ity, and all, after the first minute or two, will be peace. The nicest kind of tour, I think, is one in which at least four people and two cars are engaged. It is very much better fun travelling in two lots, and, as one can swap passengers and drivers at any moment, feuds are less likely to arise.

But, after all, it hardly matters at all, as I said before, what plans you make. I have little doubt that most of us will once more take the wrong amount and the wrong sort of luggage, and be as unpractical as ever. Why not? I never

heard that your practical person gets any more joy. The great thing is to go touring, and let the "how" go hang.

JOHN PRIOLEAU.

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buying my new tyres. I do not mean that I have to buy a new set of tyres every year for my car, but that, when you are planning your tour, it is a very good scheme to hold a rigid inspection of the tyres, and, if you see that you will probably have to buy one or more new outer covers within the next three months, to decide to buy them now. You can always put back the worn ones after your tour to finish their useful life. If you do this you will afford yourself a very reasonable chance of doubling the joys of your tour by halving the risk of tyre trouble. It hurts terribly, I know, to draw a cheque for two or three new tyres, but, as you will have to do it fairly soon in any case, it is much better to enjoy



THE "B.P." SLOGAN COMPETITION: MR. H. B. HEATH EVES HANDING A CHEQUE FOR £500 TO MR. H. MASSAC BUIST (ACTING FOR THE WINNER, LIEUT. C. R. A. GRANT, R.N.).

Mr. H. B. Heath Eves, Director of the Anglo-Persian Oil Company, Ltd., is seen handing to Mr. H. Massac Buist, acting for Lieut. C. R. A. Grant (E.), R.N., of H.M.S. "Royal Oak," winner of the "B.P." Slogan Competition, a cheque for his prize, £500. Lieut. Grant's slogan was "The Petrol that Pulls with a Punch." In the group are included Mr. H. A. L. Laidlaw, a director of the "B.P." Company; Mr. H. Thompson, General Sales Manager; and Colonel H. E. Medlicott, of the Anglo-Persian Oil Company.



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## THE PLAYHOUSES.

### "THE ROAD TO ROME," AT THE STRAND.

BURLESQUE of classical stories is no novelty with us. The Victorians amused themselves with it in comic histories; Mr. Bernard Shaw tried his hand consciously or unconsciously at the game in "Cæsar and Cleopatra" and "Androcles"; Only the other day we had Helen of Troy travestied, and now comes the turn of Hannibal. The perpetrator of the new joke is Mr. R. E. Sherwood, an American, and his joke is good fun until he turns on the tap of pseudo-idealism and "uplift." It is amusing to hear Hannibal's soldiers grousing about the war like so many "Tommies," and even to find Hannibal transformed into a young sceptic who does not know why he crosses Alps or wins victories such as that of Cannæ. And if Mr. Sherwood likes to make of Fabius Cunctator a pompous old windbag and to saddle him with a Greek wife, Amytis, who is bored stiff with a Rome under war conditions and visits Hannibal's tent at midnight out of curiosity, we can grant him his whim until this flighty heroine plies the Carthaginian with high-flown talk about the "human equation" and "saving his soul." Miss Isabel Jeans makes the daintiest and cheekiest of "vamps"; Mr. Philip Merivale's Hannibal shows dignity and a sense of humour; and Mr. Kerrigan fulfils the author's idea by giving us a Fabius who is the fussiest of prigs. But, though Mr. Sherwood may be right in suggesting that soldiers and subalterns have always been much the same at all stages of history, he scarcely convinces us that he has hit on the secret of Hannibal's arrested progress outside Rome.

### "ALIBI," AT THE PRINCE OF WALES'S.

Yet another detective drama, and another French detective! The play, "Alibi," as adapted by Michael Morton from a novel of Agatha Christie's, has been neatly put together, and its atmosphere of mystery is well suggested and well maintained. But here the detective is more interesting than the murder he investigates, for Poirot has the advantage of being interpreted by that extremely clever young actor, Mr. Charles Laughton, who only the other day fascinated us with his study of "The Man With Red Hair," and makes of this more genial rôle a

veritable creation. As we watch the plump, vivacious little man, in his carefully thought-out dress and make-up, flinging his queries at his stage companions, elaborating his theories before his chorus, worrying out his problem by methods of analysis, and all the while concerned about a lady in the group to whom he is specially attracted, we are conscious that Mr. Laughton is building up a personality before our eyes, thoroughly human and genuinely Gallic. There are other performances with charm—Miss Gillian Lind's, for example; and there are such able players in the company as Lady Tree, Mr. J. H. Roberts, Mr. Henry Daniell, Mr. Basil Loder, and Miss Jane Welsh; but Mr. Laughton is the life and soul of the play, and "Alibi" is a notable landmark in his career.

### GRAND GUIGNOL REVIVED.

A revival of the Grand Guignol has been attempted at its original London home, the Little Theatre, but of the five short plays which furnish the programme only one approximates to the horrid and gruesome kind of drama associated with Grand Guignol traditions, and this is not exactly a success. "After Death," a translation from the French, for all its pseudo-scientific apparatus, hardly pulls off the "thrill" at which it aims. We are to suppose that a scientist has invented a way of revivifying dead bodies, thanks to electricity and serum. He applies this method to the decapitated head of a criminal in the presence of a counsel who had secured the man's conviction for murder. Right up to the time of his execution the man had protested his innocence, and when the experiment succeeds and the dead lips speak, they still murmur "No" in answer to the charge of guilt. The counsel goes mad under the shock. Some fine acting on the part of Mr. Ion Swinley and Mr. James Whale cannot redeem the piece, the rhetoric of which is almost as tiresome as its electric machinery. Far more effective is Mr. H. F. Maltby's violent and full-blooded story, "Something More Important," which brings together a light o' love, an undergraduate, and a bully. There is a fight in which the boy is accidentally killed. As the woman, horror-stricken, helps the bully to dispose of the body in a chest, there is a knock at the door and the police enter; but, with other work on their hands, they fail to notice anything tense in the atmosphere. Miss Olga Lindo's portrait of the light o' love is one of

the best things she has ever done. Of the other items, only Sir Arthur Pinero's sentimental trifle, "A Private Room," need detain us. Here we see a man and a woman who should have married each other, but married less well. They dine once a year together. We watch them at their fortieth dinner, and are given to understand it will be their last. Mr. C. M. Lowne and Miss Lindo supply dignified and touching performances.

### "CALL ME GEORGES," AT THE GARRICK.

Mr. Ernest Truex is a delightful comedian, but it remains to be seen whether he can save such a piece as "Call Me Georges" (by Hanworth Browning), which is neither plausible comedy nor brisk farce, but tumbles between two stools. He is called upon to play the part of a Belgian Count who exchanges clothes on Dartmoor with an escaped convict and pushes his way into the first country house he strikes. There the pseudo-convict, despite persistent rudeness to his host, is lent a suit of clothes and put up for the night, and, although a prison governor is a fellow-guest and a detective visits the house, the host is made to say nothing about the prison-garb of the intruder. In the last act a new character is dragged into the story, a *midinette* who walks about in undergarments and makes two or three exchanges of frocks, while we see the Count's former host overcome under the influence of cocktails. Mr. Huntley Wright, Miss Mary Jerrold, and Miss Nadine March are in the cast, but they cannot, any more than Mr. Truex, disguise its weakness.

We regret to find that in our last number the photograph of Nelson's diamond aigrette, worn in his hat, was, through a misunderstanding, reproduced upside down. This aigrette, given to the Admiral by the Sultan of Turkey, is included in the loan exhibition of Nelson Relics recently opened by Prince George in the galleries of Messrs. Spink and Son, at 5, King Street, St. James's. The exhibition is held in aid of the "Save the Victory" Fund.

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THE WORLD OF THE KINEMA.

(Continued from Page 938.)

the ingredients for much stronger and more dramatic conflict are there. I am not sure that Mr. Carewe has not definitely created a sort of secretiveness about it all, something remote and Maeterlinckian, giving it the air of an old tale faded into soft pastel tints like the dresses put away between lavender-sprigs in grandmother's chest. Certain it is that he lingers long and tenderly over scenes and episodes—sometimes a little too long—and that the very real tribulations of Ramona wring no sighs or tears from us.

The heroine of this soft-footed romance is half-Spanish, half-Red Indian. She has been adopted by a haughty señora, whose son is destined to be Ramona's husband, a destiny ardently desired by the young Don. But the sheep-shearing season brings a band of Indians into the valley, and the ardour of their chief, the handsome Alessandro, calls to the Indian blood in the half-caste girl. She follows the call, in spite of all opposition. At first comes a period of bliss. Then a period of stress and tragedy, until Ramona, broken, dazed, her memory gone, drifts back into the still loving care of her erstwhile sweetheart, who has spent the intervening years in a constant search for the girl he loved and lost.

The staging is faultless. It can be seen from the bare outline of the story that the wanderings of the heroine give ample play to exquisite photography. The mellow richness of the old hacienda, with women in all the bravery of Spanish lace and spreading silks lingering in the cloistered shadow or braving the hot sunshine of the courtyard, the mountain scenery of Ramona's Indian home, the gay scenes of the sheep-shearing—there is, in all this, splendid material for the camera-men. And it is certainly the pictorial side of the production that looms largest, though the charming Dolores del Rio plays the title-rôle with real artistry. She is well supported by Warner Baxter as the Indian chief, and Roland Drew as her faithful Spanish swain.

CHESS.

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To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

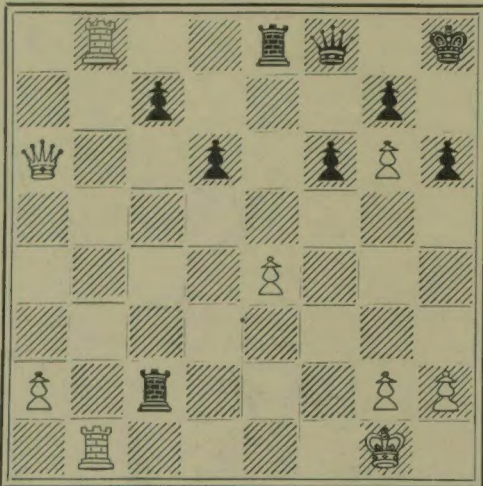
ANSWERS TO CORRESPONDENTS.

L. HOMER (Toulon).—There are some pretty touches in your problem, but the fierceness of the key, unmasking a battery and threatening a deadly double check, absolutely disqualifies it from a publication point of view. It is a good start, though, in a difficult art—stick to it!

ALLEN BOOTHROYD (Harrow).—In No. 4024, 1. QQB4ch, KQ6, 2. QQ3ch, P×Q! It would be a very bad problem that had such a "strong" move for a key, though, as you see, its strength is more apparent than real. You may safely depend upon a little more subtlety in problems published in the I.L.N.

W. ORGAN (London).—We agree with you that Sam Loyd's inventive genius has never been surpassed, though we have heard pale augurs whisper that his mantle is concealed in the wardrobe of Mr. T. R. Dawson. It is the custom of the I.L.N. to publish original problems only, and we are therefore unable to play in the "Tom Tiddler's ground" of the Loydbuch.

GAME PROBLEM No. III.  
BLACK (9 pieces).



WHITE (9 pieces).  
(In Forsyth Notation: rRzrq1k; 2p3p1; Q2prpPp; 8; 4P3; 8; P1r3Pp; rR4K1.)

This was a "Four Knights" from which the four horsemen have disappeared. White has just played Rk8, and Black, to save his Q, has interposed the R at K sq. White here played rQR8, and Black resigned. This was much too polite, as he could have drawn, and we invite our readers to tell us how.

Instead of rQR8, White might have won a clear piece: how should he have proceeded with this end in view?

The number of correct solutions to Game Problem No. I. is so far very disappointing. Perhaps the position was too difficult, in which case No. II. will prove even more baffling. No. III., given above, is pretty but simple, and we hope it will produce a better crop of solutions than its predecessors.

SOLUTION OF GAME PROBLEM No. I.

(2rr2k1; rbb1qppp; p3pkt2; rp6; rP2PP2; P1KtB4; rB2Q1PP; R4RK1.)

As stated, the play went: 1. PK5, BKt3ch; 2. KR1, KtKt5; 3. BK4, QR5; 4. PK3. Black (Rubinstein) continued: 4. R×Kt!! 5. P×Q, RQ7! 6. Q×R, B×Bch, 7. QKt2, RR6, and mates at R7. Had White (Rottewi) played, 4. PR3, R×Kt wins as follows: If 5. Q×Kt, Q×Q; 6. P×Q, B×B; 7. B×R, RQ6 (threatening RR6); and if 5. B×R, B×B; 6. Q×B, QKt6; 7. P×Kt, QR5 mate.

CORRECT SOLUTIONS OF GAME PROBLEM No. I received from H. Richards (Brighton), M. Heath (London), and B. Colpus (Oshawa); partly correct from W. H. Winter (Alton) (80 per cent.) and Alex. G. Scott (Glasgow) (50 per cent.—4PB4 allows 5. P×P e.p., threatening 6. Q×Kt). Many readers have expressed their appreciation of the new feature, and will no doubt implement their good wishes by sending solutions!

"Where shall we lunch?" or "Where shall we dine?" are common questions in London, and frequently followed by another—"Can you suggest anything new?" Social "free-lances" may have a wide experience in such matters, but people who dine out seldom are apt to rely on certain familiar haunts, and are disinclined to adventure elsewhere without a recommendation. It will be a great boon to them, as well as to foreigners and other visitors, to read a little book that will immensely extend the range of choice, namely, "The Restaurants of London." By Eileen Hooton-Smith (Alfred A. Knopf; 3s. 6d.). This little work is ideal for its purpose; it is small enough to go into a masculine pocket or a feminine bag; it is written in a genial, gossipy style; and it contains in compact form a vast amount of practical information, with interesting personal and historical reminiscences of celebrities, past and present, associated with the various places described.



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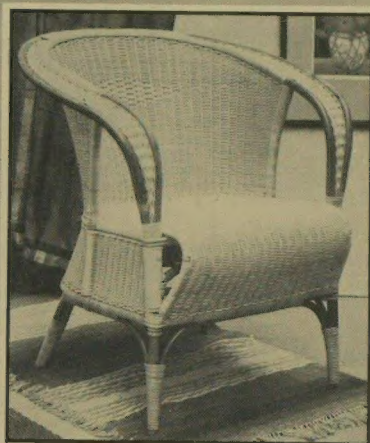
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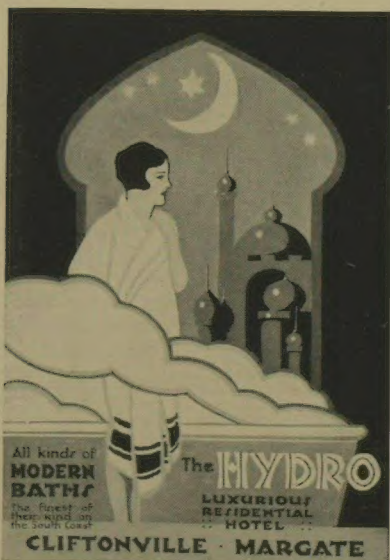
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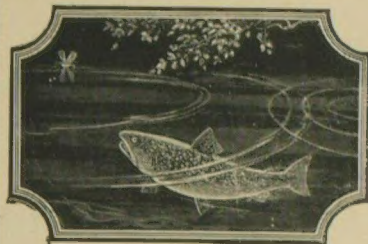
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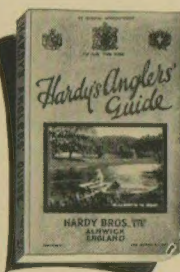
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